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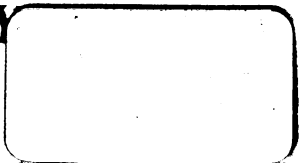
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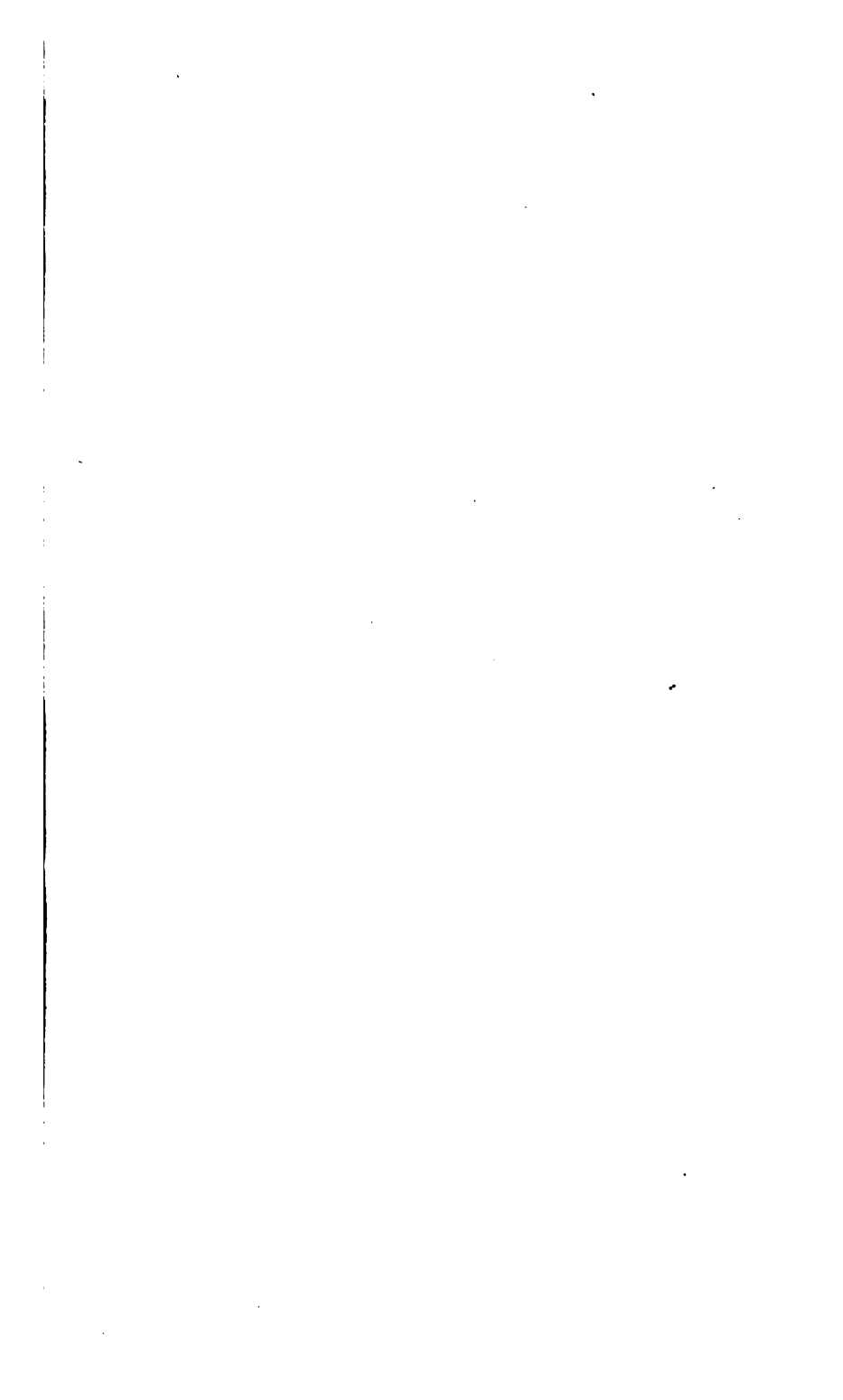
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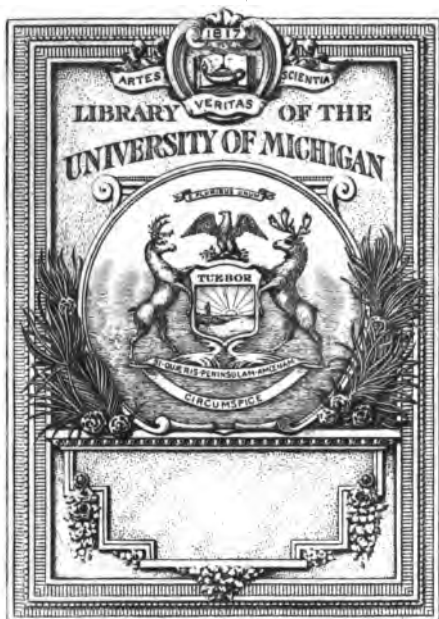
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**DESCRIPTION**

OF THE  
First DISCOVERIES  
OF THE  
**Antient City of HERACLEA,**

FOUND

Near PORTICI, a Country Palace belonging  
to the KING of the *TWO SICILIES*.

In TWO PARTS.

PART I. Containing an Account of the Foundation of HERACLEA, together with a Description of that fatal Eruption of Mount VESUVIUS, by which it was destroyed.

PART II. Containing a curious Account of the Discoveries which were made in the Years 1689 and 1711, and those of a later Date, giving a full Description of the Grand Theatre, Temples, Inscriptions, Statues, Columns, Lamps, Urns, Vessels of Glass, and other Metals, Paintings, Medals, and sundry other Curiosities found therein.

---

Done into *English* from the Original *Italian* of the  
*Niccolò*  
Marquis Don *MARCELLO di VENUTI*.

---

By *WICKES SKURRAY*.

---

To which are added,

Some LETTERS that passed between the learned *Jo. Matthia Gesner*, Professor at *Gottenburgh*; Cardinal *Quirini*, and *Hermannus Samuel Reimar*; Professor at *Hamburg*, concerning these Discoveries.

---

L O N D O N :

Printed for R. BALDWIN, jun. at the *Rose*, in  
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## ADVERTISEMENT.

**T**HE following TREATISE, entitled,  
*A DESCRIPTION of the first Discoveries of the antient City of HERACLEA, &c.* being entered in the Stationers Hall Book : Whoever offers to pirate it, or to reprint the Whole, or any Part of it, will be prosecuted according to Law.

*Archaeology*  
*Bennett*  
3-19-46  
547



T O

Sir Hans Sloane, Bart.

Fellow of the Royal Society,

A N D

Physician in Ordinary to his Majesty.

S I R,



I E pleased to accept the following Translation, from one who, though an entire Stranger to your Person ; yet (having heard of your great Renown, as a learned and curious Enquirer into, and Encourager of, the Study of Antiquity,) presumes to offer you his Performance ; hoping that the Subject it treats on, (being the bringing

ing  
dep.

## DEDICATION.

ing to light an antient City, which had lain buried under Ground so long, that it was almost forgot to have existed ;) will plead my Excuse for attempting to trouble you therewith: And as the King of the *Two Sicilies* did not disdain to patronize the Original, I hope you, Sir, will not refuse the same Honour to the Operations of,

S I R,

*Your most obliged,*

*And most obedient,*

*Humble Servant,*

Wickes Skurray.





T H E

## Translator's Preface.



THE following small Treatise is an authentick and concise Account of the Antiquities and Curiosities, which have been discovered from Time to Time, in the City of *Heraclea*; Part of which was overwhelmed and covered with Ashes by an Eruption of Mount *Vesuvius*, and Part was swallowed up by an Earthquake, and remained in that Situation, as it were in a State of absolute Oblivion, during the Space of one Thousand six Hundred and ten Years, when some few Discoveries were made, though very trifling to what has been within these ten Years: Wherefore I (out of a Curiosity, which is natural to any one) no sooner saw the Original hereof advertised, but I bought it, at first barely with a Design of perusing and translating it, for my own Amusement, in my leisure Hours: But on shewing my Translation to some Gentlemen of my Acquaintance, who had actually been on the very Spot, and even in the subterraneous City herein treated of; They, after a proper Revision and Correction, gave me Encouragement to offer it to the Publick; and though some few (and I hope) trivial Faults may have been inadvertently passed over; yet, as it is the first Attempt I ever made of the Kind, their <sup>a</sup> known Indulgence leaves me no Room to doubt of their giving it a favourable Reception.


<sup>a</sup> The Publick's.

T H E



T H E

## Author's Preface.

 *F* the Finding of any curious Monuments of Antiquity has always been reckoned one of the noblest Pleasures of the Learned, and all those who would be accounted the Patrons and Friends of the Arts and Sciences : How much greater will be the Glory of the King of the Two Sicilies, who has had the good Fortune, not barely of finding small Fragments, &c. but (if one may use the Term) he has, as it were, unburied an entire City, bedecked with magnificent and precious Ornaments, viz. Theatres, Temples, Paintings, Buildings, Colossal and Equestrian Statues, both of Marble and Brass, &c.

The Fame of this lucky Incident, worthy of only such a King, who takes a Pleasure in encouraging Arts and Sciences, has excited throughout the World such Amazement, as raises both a Kind of Envy, and laudable Curiosity, in those who delight in Antiquity, and have any tolerable Share of good Sense.

And as it happened to be my Lot to be the first that had the Honour to participate and explain to his Majesty the first Discoveries of these Curiosities, and also seeing so many Accounts daily published, and several illustrious Members of the learned Republick striving, with a Kind of Emulation, which shall be the first to discourse thereon ; I resolv'd (with the sole View of satisfying the many Requests which I have had from several Parts of Europe) to publish a short and minute

## The AUTHOR'S PREFACE. vii

*Description of the first Discoveries, which were made under my Direction ; together with some short Dissertations, which I read on that Subject, in our Tuscan Academy at Cortona ; and in order that those who have taken upon them to publish the Designs, may be able securely to pursue the Description. And Signor Muratori speaks thus \* : Inter tot pretiosa antiquitatis Romanæ monumenta, statuas, columnas, aliaque elaborata marmora, quæ in Villa Resinæ extra Neapolim, anno 1739, effossa sunt, & adhuc effodiuntur, & quorum descriptionem sperare nos facit doctissimus Eques Venuti, primum hoc marmor effodientibus sese obtulit, ex quo innotuit ibidem extitisse Theatrum cum orchestra, &c. This and other Accounts were transmitted him from Time to Time by me, and the Abbot Ridolfino Venuti my Brother. Signor Gori is publishing a Book, entitled, Collectanea Antiquitatum Herculaneusium : This Work consists of a Collection of all the Accounts, which have been published to this very Day, by him carefully revised and put together ; where, among the many other Things, he produces several Letters, which he received from my Brother and me, concerning these Discoveries.*

*But I being called away by my domestick Affairs, tho' very much against my Will, obtained the King's Permission to return Home, wherefore I could not be present at the Prosecution of this grand Enterprize : And as the King was pleased to order me to write a Dissertation of the Antiquities of that Place, which he transmitted to the Court of Spain ; and being wrote within the Space of a few Hours, I find myself necessitated to publish it in a more distinct and better Manner, to satisfy (as I said before) the impatient Curiosity of some Persons ; in order, that if this my succinct Detail should fall into other Hands, they may be better informed of the Discoveries and the History thereof : Which (Discoveries) have daily increased, and have,*

\* Tesoro delle Iscrizioni, p. 2021. 1.

viii      THE AUTHOR'S PREFACE.

*to my great Satisfaction, confirmed all that I from the Beginning (as it were by a Kind of Foreknowledge) surmised, i. e. that under the Spot where they first begun to dig, was buried, not only a grand, noble, and sumptuous antique Theatre, but also an antient City, which by the Grecians, and in particular by Strabo; was called 'HPAKAEION', and by the Latins, as Pliny, and many others, Herculanium and Herculanum, situated in Campania Fœlix : the Situation of which, I cannot better describe, than by giving you the very Words of <sup>a</sup> Florus, who says, Omnium non modo Italia, sed toto orbe terrarum pulcherrima Campaniæ plaga est; . . . Hic illi nobiles portus . . . Hic amicti vitibus montes Gaurus, Falernus, Massicus, & purcherimus omnium Vesuvius Ætnæi ignis imitator. Urbes ad mare Formiæ, Cumæ, Puteoli, Neapolis, HERCULANEUM, Pompei, &c. Permit me here to add, that this Discovery clears our learned Archbishop Nicolas Perotto, from an unjust Censure cast upon him by Elias Vineto, in his Notes on the above Passage of Florus, by finding Fault with his placing Heraclea in Campania Fœlix, thus : Fuerunt autem hæ (urbes) multæ, quarum una Campaniæ hic celebratæ : quæ urbs eadem fuit cum Herculaneo, si quid Perotto, <sup>b</sup> homini multa sine ratione, auctoreque tradenti, credimus.*

*Having divided the Work into two Parts, I shall in the first give an Account of the Foundation of the City Heraclea, beginning first with searching out who that Hero (Hercules) was, and what the Mythologists say concerning his Travels from Spain into Italy : In the next Place, I shall give you the History of the City Heraclea, and its first Inhabitants, beginning from the Oscians and the Tuscans, and continuing it down to the Romans, without mentioning the Wars which were*

<sup>a</sup> Lib. 1. de Bell. Samnit.  
edit. Venet. anni 149.

<sup>b</sup> In Cornucop. pag. 207.

*carried*

## THE AUTHOR'S PREFACE. ix

*carried on in Campania Fœlix, and particularly near Heraclea. But as some Persons would blame me (and not without Reason) for not saying any Thing of the famous Battle that happened there between the Romans, and King Pyrrhus, I will not omit giving you in this Place the very Words of Florus<sup>a</sup>: Apud Heracleam, & Campaniæ fluvium Lirim, Lævino Consule, prima pugna: quæ tam atrox fuit, ut Ferentanæ turmæ præfectus Obsidius inuestus in Regem turbaverit, coegeritque projectis insignibus prælio excidere; but on bringing Elephants into the Army, the King gained a compleat Victory; by which, as Florus says, totam trementem Campaniam, Lirim, Fregellasque populatus, prope captam Urbem a Prænestina arce prospexit. Elias Vineto confounds himself in this Passage, not knowing how to find out what Heraclea that is, in Campania Fœlix, which is mentioned by Florus, and Paul Orofius<sup>b</sup>; seeing there is only one named by Strabo, and Pliny, in the Confines of Italy, between the Rivers Siris and Aciris, but a great Way from Campania, and the River Liris, where Plutarch (in his Life of King Pyrrhus) says the Battle was fought; which, if he had more nicely observed Florus, he would have found; and these new Discoveries more and more confirm it.*

*But to return to the Distribution of this Work, I shall next treat of the first Eruption of Vesuvius, as I happened to read publickly in our Tuscan Academy. Finally, in the Second Part, I shall describe the Antiquities found, together with the Account of the first Discoveries of the Theatre, Temples, and Paintings, which happened in my Time; for there have since been found several other Paintings, &c. A naked Hercules as large as Life; a Satire holding a Nymph in his Arms; Virginia accompanied by her Father, and Icilius her Spouse, whilst M. Claudius is demanding hers before the Decemvir Appius: And the Education of*

<sup>a</sup> Lib. 1. cap. 14..

<sup>b</sup> Lib. 4. cap. 1.

## x      THE AUTHOR'S PREFACE.

*Achilles under the Centaur Chiron ; but that of Virginia is universally admired above all the rest, being one of the best preserved. Also two Bassi Rilievi ; the one representing some Persons playing at Dice : Under each Person is his Name wrote in Greek. The other represents a Chariot, drawn by a Parrot, and guided by a Cricket.*

*I congratulate our Age, that it has been able, as it were, to look back, and actually to see the Customs and Manner of the Ancients. If any wish for the Perpetuity of any Thing, that has ever had its desired Effect, I should imagine it to be that Motto, which is to be seen on a Medal of Titus, having on the Reverse a handsome Temple adorned with Horses, six Columns, and three Statues. The Motto is this ; ÆTERNITATI FLAVIORUM. This is not a Place to examine the Legitimacy of that Medal, nor to what Fabrick it pertains ; but it is easy to imagine, that as these Monuments of Antiquity (which, doubtless, were put up in Heraclea to the Honour of that Family) that have lately been discovered, have eternalized the Name of that Imperial Family hitherto ; they will eternalize for the future, the glorious Name of CHARLES BOURBON, the fortunate King of the Two Sicilies.*

*The last Thing I have to say is, that whatever I write, I shall only bear Witness of what I have seen with my own Eyes ; and I solemnly protest, that I have no Intention to publish or describe the other Curiosities, which have been since dug up ; nor to prejudice any one that proposes to treat thereon : But only that this my short Treatise (in which there may be some Things mentioned, which others know nothing of,) may serve as a Forerunner and Conductor of the curious Work, which, by Order of his Majesty, is preparing. And for Example, I saw in a French Account (which is now printed) the Inscription on Mammius Rulus (possibly a Descendant of that L. Mammius, called*  
by.

## The AUTHOR'S PREFACE. xi

by *Dionysius* \* *vir non obscurus, who saw the Oracle engraved in the Temple of Jupiter Dodoneus*) found in the Theatre towards the Sea, as is the Manner of other Theatres, and particularly according to *Florus*, and *Orosio del Tarentino*, who says thus :

L. ANNIVS. L. F. MAMMIANVS. RVFVS. II VIR.  
QVINQ. EATRO . . . . . NUMISIVS. P. F.  
ARO . . . . . HERCVLANEN . . . . .

*There were two Inscriptions (as I shall treat about in my Description) pretty much alike ; the first, in several Pieces of a grand Architrave, which I put together thus.*

A ... MAMMI ..... RVFVS. II VIR. QVIN. THEATR.  
ORC. . . . DE. SVO

*On the second Cornish, or Architrave, Fellow to the first, was another Inscription in these Words :*

L. ANNIVS. L. F. MAMMIANVS. RVFVS. II VIR.  
QUINQ. THEATR. O . . . P. NV MISIVS.  
P. F. AR . . . TEC . . . .

*And as the Workmen broke and spoiled every Thing, and pulled the Architraves in Pieces, (tho' they were entire when under the Ground) it might happen, that they put two different Things together, and so confused every Thing. It was, indeed, proposed, that every Thing should be preserved, but it could not be obtained ; only the most precious Things were placed as Ornaments in the Royal Villa of Portici, where the following Inscription is put up, which I proposed ; in which is a Plainness, which I take great Pleasure in.*

\* *Dionysf. Halicarn. Antiq. Rom. lib. 1. pag. 15.*

xii      **THE AUTHOR'S PREFACE.**  
 KAROLVS. REX  
 PHILIPPI. V. HISPANIAR. REGIS. F.  
 LVDOVICI. GALLORVM. DELPHINI. N.  
 LVDOVICI. MAGNI. PRONEPOS  
 THEATRVM. SPLENDIDISSIMVM  
 OLIM. TITO. IMPERANTE. A. VESEVO  
 OBRVTVM. ET. TEMPORVM. INIQVITATE  
 DIRVTVM  
 IN. APRICVM. RESITVIT  
 SIGNA. ET. STATVAS. AD. VILLAE  
 ELEGANTIAM. ACCEDERE  
 IVSSIT  
 ANNO. MDCCXXXIX.

*Every one is sensible, that from the fortunate Success of these surprizing Discoveries, is derived a great Part of the immortal Renown due to the Name of his Majesty CHARLES VIII. King of Naples, who has made his Country happy, by patronizing honest Men, Arts, and Sciences, increasing their Commerce, and sundry other publick Services and Beneficences ; among which let us mention the enlarging and securing the Wharf, (which is embellished with new Fountains) and in particular bringing thither, the fine Fountain, enriched with curious Bassi Rilievi, wrought by Benedetto da Majano ; which lay abandoned and neglected, among the Ruins of the famous Villa of Poggio Reale, at present the pleasant Retirement of King Alfonso. In which Place, I proposed (permit me to mention it) should be set up, a large Statue of Bronze, (which was in the Arsenal of the Castle of Naples) made by the famous Donatello, which I imagine to be the Effigy of Francesco Sforza, crushing a Serpent, and I think, bears an Allusion to the just Temper of our King, who is a great Enemy, and Oppressor of Vice. All which was performed, under the Direction of Don Michael Reggio, Captain General of the Marines, and now Lieutenant, and Captain General of Naples,*



**The AUTHOR'S PREFACE. xiii**

*and Counsellor of the State; who ordered the following  
Inscriptions to be put on the four Fronts of the said  
Fountain; which, being all different, I hope the  
courteous Reader will permit me to copy here, viz.*

( 1. )

GENIO  
CAROLI. REGIS  
PHIL. V. HISP. REGIS. F.  
QVOD  
NEAPOL. REGNO. RESTITVTO  
VIRTVTEM. ALVERIT  
VITIA. DEPRESSERIT

( 2. )

QVOD  
LACVM. EREXERIT  
ORAM. MARITIMAM. MOLES  
PORTVMQ. VI. MARIS  
DIRVTVM  
RESTITVERIT

( 3. )

QVOD  
TRIEMES. NAVESQ.  
AVXERIT  
ET. NOBILIB. EPHEBIS  
CLASSICAM  
ACADEMIAM  
FVND AVERIT

( 4. )

QVOD  
CVRIAM. COMMERCII  
INSTITVERIT  
VOTA. PVBLICA  
D. D.  
M.D.C.C.XXXIX.

## xiv      The AUTHOR'S PREFACE:

*The learned World render their gratefulest Acknowledgements of the Magnificences of the unparalleled CHARLES King of the Two Sicilies, who, not regarding any Expence, has not only caused these precious Monuments of Antiquity to be dug out of the Bowels of the Earth; but also preserves them with the greatest Care and Diligence; having restored to the World, a City which was buried, and had been, as it were, entirely forgot, and of which one may say, as Seneca did \* of the Villa of C. Cesar in the same Heraclea: C. Cæsar Villam in Herculaneis pulcherrimam, qua mater sua aliquando in illa custodita erat, diruit, fecitque ejus per hoc notabilem fortunam; stantem enim prænavigabamus: nunc causa dirutæ quæritur; there remaining still a grander Idea of the Roman Magnificence, and a more glorious Remembrance of our invincible King.*

\* De Ira lib. 3. cap. 23.





A

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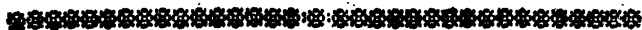
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## E R R A T A.

- P**AG. 2. line 4. *for Atamante read Athamas.*  
P. 9. l. 8. *for as it is, r. as is.*  
P. 18. l. 7. *for Heraclea, r. Heracleæ.*  
P. 25. l. 20. *for Magistrate, r. Magistrates.*  
P. 28. l. 3. *for near was found, r. was found near.*  
P. 65. l. 18. *for connot, r. cannot.*  
P. 65. l. 26. *for posuit, perfecit, r. posuit, fecit, perfecit*  
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P. 104. l. 2. *for Giant, r. Giants.*  
P. 106. l. 8. *for eleven, r. ten.*



A  
DESCRIPTION  
OF THE  
DISCOVERY  
OF THE  
Antient City of HERACLEA.



PART I.  
*Of the Foundation of HERACLEA.*



CHAPTER I.  
*Who Hercules was, and why so called.*



It will not be foreign from our Purpose, to treat a little in this Place about the Name of *Hercules*, the Founder of this City of *Heraclea*. And without examining into every Particular that may have been wrote concerning it, by *Bochart*, and *Huet*, and others, who derive it from the oriental Languages ; and being in particular to speak  
B of

## 2. A DESCRIPTION of the

of *Hercules Phœnicus*, or him, who is reported to have brought the Oxen of *Gerion*, out of *Spain*; it is certain, (according to *Sanchoniathon* and *Philo Biblicus*,) that he was the Son of *Atamante*, or *Jupiter Demeroon*, King of *Phœnicia*. If we seek for the Origin of his Name among the *Grecians*; they will tell you that *Eliano*\* being well inform'd of the Tradition of the History of *Delphos*, has left it in Writing, that *Hercules* was first called *Heraclides*, but afterwards on consulting the Oracle, he was named *Hercules* by *Apollo*.

*Heraclem te alio Phœbus cognomine dicit ;  
Gratificando etenim decus immortale tenebis.*

*Hercules* was however his Name, the Etymology of which, is *the Glory of the Goddess Juno*. For the Greek word *Ἥρα* signifies *Juno*, and *κλέος* *Glory*. But as it is not our Design to discourse upon the great Variety of Names of *Hercules*, or rather of the *Hercules's*, and having pitch'd upon the most antient of them, namely, *Hercules Phœnicus*, we shall only take Notice of the Sentiments of the modern Historians. *M. Fourmont*, belonging to the Royal Academy of Sciences at *Paris*, is of Opinion, that the Greek Name *Ἡρακλῆς*, derived from *Ἥρα Juno*, and *κλέος* *Glory*, is only a corrupt and counterfeit Name. The old *Eolick* Name of him, is *Hercle*; and the old *Latin* Name, *Hercules*. And *Heraclēs* is only a Dulcism or Softening of the Pronunciation.

The Letters *V* and *O*, were the same Thing among the antient *Latins*, and consequently in the *Eolick* and *Dorick* Dialects, from which they derived their Language; so *Hercules* and *Hercoles* was the same Word.—Further, in former Days, the *R* and the *S* were used without any Difference, as *Fusus* instead of *Furius*, and *Valefus* instead of

\* Var. Hist. lib. 2.

## Antient City of HERACLEA. 3

*Valerius*, and hence we may conclude, that they pronounced it *Hesculus*; and perhaps it may not be disagreeable to the Reader, to hear the following Reasons for imagining this to be the antientest Denomination, which (*Reasons*) are founded, both on History, and on divers Matters of Fact; not only attributed to our *Phœnician Hercules*, but also to all the others.

In the first Place; it is recorded, that *Hercules* assisted the Gods against the Giants, called *Titani*<sup>a</sup>. He was a great Friend to *Mercury*<sup>b</sup>, as *Aristides* relates; he made War against *Anteus*, with the Children of *Abraham*<sup>c</sup>. He succoured *Atlas*, and commanded the Troops of *Osiris*<sup>d</sup>. He carried the War into the *Indies* and *Ethiopia*<sup>e</sup>: He was at the same Time called, *Egyptian*, and *Phœnician*; and *Herodotus* adds, that he was reckoned among the XII Gods of the *Egyptians*; i. e. that he was as antient as *Jupiter* or *Saturn*<sup>f</sup>. From all which we may gather, that the *Hercules* or *Hesculus* of the Antients is absolutely the *Hesbol* spoken of in Scripture<sup>g</sup>, with whom *Abraham* entred into League, against *Amraphel*, *Ariok*, *Codorlaomor*, and *Thadal*; all this is very probable from this Supposition, that as *Hercol* or *Heshcol* fought against the *Titani*, they became a People of *Mesopotamia*, the Sons of *Nachor* and *Thare*, and that *Amraphel*, King of *Sennaar*, was a Prince of the *Titani*, which is confirmed by *Abidenas*<sup>h</sup>, who says, that the War, which was between *Saturn* and the *Titani*, that is to say, between *Abraham*, and the Descendants of *Nachor*, was not waged till after the Dispersion of *Babel*: And *Ariapanus* mentions the same Thing<sup>i</sup>.

<sup>a</sup> Diodor. Sicul. lib. 1.    <sup>b</sup> Orat. in Hercul. & Leon. Anthologia.    <sup>c</sup> Euseb. præp. lib. 9. cap. 10. Joseph Antiq. lib. 1. cap. 16.    <sup>d</sup> Diodor. lib. 1. & lib. 5. Huet. præp. Evang. pag. 80.    <sup>e</sup> Idem. prop. 4. pag. 190. A. col. 2.    <sup>f</sup> Lib. 2. cap. 43. & 44.    <sup>g</sup> Genes. xiv. 24.    <sup>h</sup> Euseb. lib. 9. cap. 14.    <sup>i</sup> Ibid. cap. 8.

And as *Abraham* is found to be the *Κρόνος* or *Saturn*; and *Isaac* the *Ζεύς* or *Jupiter*, of the Antients, it follows of course, that *Hercules* should be the same *Heshcol*, which has hitherto remained unknown.

The Poet *Cleodemus*, called also *Malchas*, who wrote the History of the *Hebrews*, numbers him among the Children, which *Abraham* had by *Cetura*, *Afer*, *Asur*, and *Afra*, and tells you he went with him into *Africa* to combat *Anteus*<sup>a</sup>. Wherefore by this fabulous Story of *Malchas*, we may infer, that he has not copied it from *Moses*, but has taken it from some *Phœnician* History, relating to the Story of *Atlas*, mentioned by *Homer*, *Hesiod*, *Virgil*, and *Ovid*, who calls him *Japetoniades*<sup>b</sup>.

*Hic hominum cunctis ingenti corpore præstans  
Japetoniades Atlas fuit, ultima tellus  
Rege sub hoc, & pontus fuit ———*

whom *Hercules* assisted to support the Skies: He was called by *Nonnus* *Τιτάνιος*; which agrees with *Hesiod*, who makes him to be the Son of *Climene*, and of *Japet*, the fifth of the *Titani*. Now without entering into any Argument in Defence of *Sancho-niathon*, and passing by all other fabulous Stories; we shall only say, that *Atlas* was the Father of *Maja*<sup>c</sup>, and that, of *Jupiter*, and *Maja*, *Mercury* was born<sup>d</sup>. If by *Mercury* is meant *Eliezer*<sup>e</sup>; then he is not the Son of *Abraham* or *Isaac*, but lived in his Time, or a little before. On the other hand, *Hercules* assisted *Atlas*: Who would not imagine it to be *Lot*, or in the *Phœnician* Language *Lota*, and corruptly *Otblab*? Such Transpositions are very common, and in the Time of the *Ammonites*, which were the Descendants of *Lot*<sup>f</sup>; the Name

<sup>a</sup> Euseb. præp. lib. 9. cap. 20. <sup>b</sup> Metamor. lib. 4. <sup>c</sup> Hesiodi Theog. <sup>d</sup> Ibid. pag. 129. 13. <sup>e</sup> Vid. Fourmont Reflexions Critiq. lib. 2. sec. 3. cap. 29. <sup>f</sup> Judg. x. 1.



## Antient City of HERACLEA. 5

of *Tbola*, which is the same as *Atlas*, was much in Use. But *Atlas* was attacked by the *Titani*, because he was of the Party of *Jupiter* and *Kronos*: In this you may discern the History of *Lot* or *Lota*; *Abraham* is *Kronos*, and his Enemies are the *Titani*. It is said, that *Atlas* was well versed in Astronomy, and here we must not omit telling you, that *Lot*, or as the *Ammonites* call him, *Tola*, *Oila*, was a *Chaldean*: But have not all the Antients mentioned that *Abraham*, being a great Traveller, brought the Use of Astronomy out of *Chaldea* into *Egypt*? Therefore it was *Lot*, or *Lota*, or *Otblab*, that cultivated that Science.

It may possibly be objected, that *Atlas* was King of that Part of *Mauritania*, which is near the Mountain of that Name; and that *Abidenus* takes *Atlas* to be the *Enoch* mentioned in Scripture, namely, the Father of *Metbusalem*<sup>b</sup>. But it is very likely the *Ammonites* may have given it that Name, among their Conquests in the Time of the *Judges*<sup>c</sup>. The Manner in which *Naas*, the King of the *Ammonites* speaks<sup>d</sup>, The War which *David* waged against them<sup>e</sup>, The Alliances<sup>f</sup>, and their Forces<sup>g</sup>; shew them to have been a very formidable Nation.

But, not to say any thing of the other Reasons, by which we might prove the Coherence that is between *Atlas*, and the *Carthaginian* Names<sup>h</sup>; the Story goes, that the Tyrant *Busiris* ordered his People to ravish the Neices of *Atlas*, viz. the *Hesperides*, and that this was done without the Assistance of *Hercules*; but with respect to this Fact, there are two Stories confounded together,

<sup>a</sup> Vid. Polyhistor. ex Artapano. apud Euseb. lib. 9. cap. 18. & idem ex Eupolemo apud eundem Euseb. lib. 9. cap. 16. Nicolaus Damascenus apud eundem Euseb. cap. 16.

<sup>b</sup> Genes. iv.

<sup>c</sup> Judg. xi. 32.

<sup>d</sup> 1 Reg. xi. 11.

<sup>e</sup> 2 Reg. xiii.

<sup>f</sup> Psalm

lxxxii. 6, 7, 8. <sup>g</sup> Jerem. xlix. 4. <sup>h</sup> Vid. Fourmont loco citato.

## 6 A DESCRIPTION of the

sc. of *Bufris*, and of *Osiris*, and which seem to mean the Dispatching of *Efcot* against *Amraphel*, who (*Efcot*) joined himself with *Abraham*, to deliver the Daughters of *Lot* or *Otblab*, from Servitude.

The Greek word *μῆλον* denoting the *Esperian* Apples, signifies also *Cattle*. *Melo* in *Hebrew*, signifies *Plenty*, and *Melon* in the *Phœnician* Language, *Riches*; and from these Equivocations *Diodorus* affirms <sup>a</sup>, that *Atlas* gave *Hercules* some *Cattle* with golden *Fleeces*. *Bochari's* Opinion is, that, by *Melon*, according to the *Phœnician* Language, is understood *Riches* in general. Others will have it to be, *Oranges*, and *Cedars*, in particular. And *Clark* avers, that this happened in *Mauritania Tingitana* near *Tingi Tanger*; in which Spot, *Pliny* places the *Hesperian* Gardens <sup>b</sup>. All which is taken from the same Story of *Lot*, or *Ollas*, in the Scripture, with Additions and Enlargements.

*Lot* parted from *Abraham* and recessit ab Oriente <sup>c</sup>, and consequently went towards the West; hence comes the *Hesperus* of the *Hesperides*: The *Hesperian* Avenues are guarded by Serpents. Signor *Clerc*, in his Comment upon *Hesiod*, page 630, observes, that both *ὄφης* and *δεῖνων* signify to see and inspect. Hence the *Phœnician* word *Nachash*, or *Nabbas*, may be interpreted, a Serpent, and a Keeper, or Inspector. With respect to *Hercules* being General of the Troops of *Osiris*, this answers to *Efcot* commanding the Troops of *Esau*: *Efcot*, a Man experienced in War, under *Abraham* <sup>d</sup>; joined himself with *Esau*, and accompanied him in *Arabia*, *Ethiopia*, and the *Indies*, after the Death of *Ismael*.

Let us suppose, for Instance, according to *P. Suetet's* Chronology, that *Hescol*, or *Hercules*, was born A. M. 2080, and that he was 30 or 40 Years

<sup>a</sup> Diodor. Bibl. lib. 4.

<sup>b</sup> Plin. Histor. Nat. lib. 5. cap. 5.

<sup>c</sup> Genes. xiii. 14.

<sup>d</sup> Genes. xiv. 13.

of Age when he went to War against *Codorloomer*, in 2240, when *Jacob* returned out of *Mesopotamia*, he was about 160 Years of Age; which in those Days was not accounted a decrepit old Age; *Isaac* lived above 180 Years; according to which, we must allow, that the War of *Esau* was during the Sojournment of *Jacob* with *Laban*, from the Birth of *Ruben* in 2247, to the Birth of *Joseph* in 2258.

The last Character of this Heroe, *viz.* That he waged War in the *Indies* and *Ethiopia*, may be construed thus; that *Osiris* ordered that Expedition, and that *Hercules* undertook to be his General; now all Authors agree, that *Hercules* conquered *Anteus*, only *Strabo* contradicts it; wherefore it is very likely, that the *Grecians* may have confounded one *Hercules* with another, and thereby, not represented the Story wrong, but applied it to the wrong Person.

By all which we see, that *Erocles* might very well be, at the same time, call'd, both *Phanician* and *Egyptian*. The Conquests of *Osiris* or *Esau*, might be celebrated throughout all *Egypt*, for the same Reason as *Eliezer* was there adored under the Name of *Βουδς* or *Mercury*, and *Æsculapius* or *Isis*. So *Hercules* might be deified, as he was the right Hand of *Osiris*, or the best General that was in those Days; and very possibly, all the antient Eastern Stories came to the Knowledge of the *Grecians* by these two Channels, *sc.* one by *Cadmus* an *Idumean* or *Phanician*; the other, *Danaus* an *Egyptian*, who might both of them represent these Stories of the *Hercules's*, as they were believed in their respective Countries.

The *Grecians* were like the Inhabitants of Islands, who kept separate from one another, and affected having different Gods; which being allowed, the four principal *Hercules's*, besides *Ousous* before the Flood, may be reduced to these two,  
*viz.*

viz. the *Egyptian*, and the *Phœnician*, which answers to the *Theban* and the *Indian*; the *Egyptian*, which is the same as the *Phœnician*, whom we have agreed to be *Eshcol*, accompanied *Osiris* in his *Ethiopian Expedition*. With regard to *Dactylus Ideus*, probably he was one of the *Hercules's*, according to *הצנע*, *Hattsebai*, as he was of the Family of *Heueen צבען Tsebon*<sup>a</sup>, because *Dactylus* is only a Translation.

I pass by the sundry other Surnames, which were given to *Hercules*, by the *Egyptians*, viz. *Gigon*, *Gignon*, and *Sandes*; the first of which is mentioned by *Eschbius*; and *Agatia* derives the second from the *Persians*: *Γίγας* is the same as *Gigas*; and *Sandes* was probably a God worshipped in *סנד Sand*, or in the Province of *Sind*.

This is the Opinion of the Learned of our Time, concerning the Name and History of the true *Hercules*; having, with a great deal of Pains, clear'd it from the dark Clouds of the most obscure Fables, which, by the Expounders or Moralizers, have always had something counterfeit and false added to them.

But I am persuaded, that before the Introducing the *Pelasgian* Characters into *Italy*, i. e. when the antient *Etrurian* or *Tuscan* Language and Sacrifices were in Use, this was never called any otherwise than *Hercules*, as we now call him. There are still extant (as *Demsterus* says) two antient *Tuscan* sacrificing Cups<sup>b</sup>, on which may be read his Name, thus *ΕΗΕΕΗ Herkle*; which served as a Help for the *Tuscan* Academy at *Cortona*, and Signori *Passeri* and *Gori*, to form the *Tuscan* Alphabet. Wherefore there is no Room to doubt, that *Hercules* was always call'd *Herle* in *Italy*; which is evident also, from the antient Exclamation *Mebercule*, and afterwards by the *Latins*

<sup>a</sup> Gen. xxxvi. 3.

<sup>b</sup> De Etruria Regali, Tab. II. & VI.

changed into *Hercules* ; the *Tuscans* frequently using the Letter R : Tho' many Authors deny them the Use of it. And as we have derived the Name of *Hercules* from the Goddess *Juno*, it will not be improper to mention, that there is in being, another sacrificing Cup, on which *Juno* is call'd *SICE* : *Eris*, reading it from the Right to the Left, as it is the Custom in the Eastern Countries.

I add further, that it is a very difficult, and next to impossible Undertaking, clearly to reconcile the Identity of Persons, the Histories of whom are obscured by so many different Interpretations, in-  
somuch as, on a great Number of Wild Beasts being gathered together, or when any noted Villain armed himself to disturb the Peace of the People, it was necessary that some expert Warrior should be sent to tame, and root out such Plagues ; in the like Case, this Hero, who by the Antients was called *Horus*, being armed with a Club, one Day overcame the most distinguished Warriors, and thence was call'd *Heracles* or *Hercoles*, i. e. a Man expert or famous in War ; for in the *Hebrew* Tongue *Horim* <sup>a</sup> signifies illustrious Persons, and *Keli*, signifies a Club, or any Kind of Arms <sup>b</sup>. I shall conclude this Chapter (for the Consolation of the Learned,) with this Passage out of *Cicero* : *Magnam molestiam suscepit, & minime necessariam, primus Zeno, post Cleanthes, deinde Chrysippus, commentitiarum fabularum reddere, rationem* <sup>c</sup>.



## C H A P. II.

*Of the Coming of Hercules Phœnicus into Italy.*

ANY one who understands but a little of the History of the fabulous Age, call'd *Ἀῆλον*, and also of that which is more certain, *scil. Immi-*

<sup>a</sup> Eccl. x. 17. Nehem. vi. 17.

<sup>b</sup> Lib. 11. cap. 44.

<sup>c</sup> Cicero de Nat. Deorum, 3.

*tica*; cannot well be ignorant of the Riches, the Power, and Travels of the *Phœnicians*, who, (as *Herodotus* relates <sup>a</sup>) propagated the Worship of *Hercules Tyrius* throughout the whole World. So that I don't find a greater, or more famous God than this, throughout all the Coast of *Africa* <sup>b</sup>; to whom Temples and Altars, were erected in every Part wheresoever they touched, among which, the most famous, was a Temple of *Hercules* at *Cadis*, *extra Herculis columnas in Gadibus* <sup>c</sup>; and another built by *Hiram*, whom the Scripture mentions to have been cotemporary with *Solomon* <sup>d</sup>. And in *Silius Italicus*, you will find the Prayers, and human Sacrifices, which the *Carthaginians* and *Romans* offered up for any great Enterprize, as we are likewise informed by *Diodorus Siculus* <sup>e</sup>. *Steph. Bizanti-nus*, also, reckons up 23 antient Cities named after *Hercules*; and we have the greatest Reason in the World, to imagine that this City of *Heraclea*, which we are treating about, is the antientest of them all, being built by *Hercules* himself,

'Tis well known, that *Cicero* mentions six *Hercules's* <sup>f</sup>; which Number was by others, increased to 30 <sup>g</sup>. But 'tis my Design to speak only of *Hercules Tyrius*, who passed thro' *Italy*, and of whom our celebrated *Tuscan Academy* at *Cortona* has treated much; who, whether we consider him as a Conqueror, or a Merchant <sup>h</sup>, after having assisted *Atlas* to support the Skies, went from thence to the Streights of *Gibraltar*, where he pull'd down *Briareus's* Pillars, and then put up his own, near *Gadira*, or *Cadis*, as *Dionysius* acquaints us <sup>i</sup>. And after taking the golden Apples of the *Hesperides*,

<sup>a</sup> Lib. 11. cap. 44.    <sup>b</sup> Fourmont, Tom. 1. 2. xii.    <sup>c</sup> Diod. lib. 4. Pomponius Mela, lib. 3. cap. 6.    <sup>d</sup> Joseph. Antiq. lib. 8. cap. 4.    <sup>e</sup> Diod. lib. 4.    <sup>f</sup> De Nat. Deorum, 3.    <sup>g</sup> Natalis Comes Mythol.    <sup>h</sup> Vid. Clerk upon Hesiod.    <sup>i</sup> Lib. de Situ Orbis. *Ælianus* ex *Aristotele*, lib. 5.

## Antient City of HERACLEA. 11

he made use of his drinking Bowl for a Boat \*; and set Sail for *Spain*, where being arrived, he overcame the Power of the triple *Gerion*, King of *Crisaoro* and *Calliroë*, who had a fine Herd of Oxen, guarded by a two-headed Dog, call'd *Orthro*, a seven-headed Snake, and the *Barbarian* Shepherd *Eurition*: The Meaning of which, *Natal Conti* thinks to be <sup>b</sup> this; that he was one of the antientest Kings of *Spain*, who was by the Poets feigned and hieroglyphically represented, with many Heads and many Hands, to denote the Concord and Unity that was among his People: In which he agrees with *Plutarch* <sup>c</sup>. The Poet *Stesichorus* is said to have spoken of *Hercules's* taking away *Gerion's* Herd, in the following Verses <sup>d</sup>.

Διότι γινώσκεις σχεδόν αντιπέραν κλεινὰς Ἑρμίδας  
Ταρτηραγοῦ ποταμὸν παρὰ πηγὰς ἀπείρονας  
Ἀργυρορίζους —————  
Ἐν κεύθματι πέτραις.

*Quod è regione illustri Eritibiæ progenitum fuerit  
Juxta argenti radices immensos Tartessi fontes,  
In recessuum tenebricosorum petris.*

*Hercules*, having kill'd *Gerion* and his strange Guards, and having taken away his fine Herd of Oxen, departed from *Spain* thro' *Gaul*, and fighting with the Giants *Albion* and *Borgio*, near *Narbon* <sup>e</sup>, he was succoured by *Jupiter* with a Storm of Hail-stones, and after having destroyed several Murderers and Tyrants, he built the City *Alessia* in *France*, which has since been famous for the Siege of *Cesar*. Then pursuing his Journey towards *Italy*, he built *Monacum*, called *Portus Herculis*

\* *Macrob. Saturn. Acad. Etrusca. Tom. 1. pag. 60.* <sup>b</sup> *Nat. Com. de Hercule.* <sup>c</sup> *In Politicis,* <sup>d</sup> *Vid. Strabon.* <sup>e</sup> *Mount-faucon, Antiq. Tom. 1. p. 1. lib. 1.*

*Modoecia* ; Killed *Ligi*, (from whom *Liguria* took its Name) who opposed him <sup>a</sup>; and from thence he went into *Tuscany*, to chastize *Dercilius* and *Alerion*, Children of *Neptune*, who had stole his Oxen, and brought them hither ; and the Memorials of that Voyage remained in the two *Ports*, viz. *Porto di Ercole Labrone*, now called *Leghorn* <sup>b</sup>; and *Porto Ercole*, which now belongs to the King of the *Two Sicilies* ; and from this Story of the Oxen, some imagine *Italy* was first called *Saturnia* <sup>c</sup> ; because the *Italians* used formerly to call themselves *Giovenchi*, and from that Time, the Name of *Hercules* was very sacred, both among the *Tuscans*, and the *Romans* ; and to him, (as is well known) both those Nations, consecrated the Tythes, over and above the usual Sacrifices.

But Envy still continued to pursue him, on Account of his being possessed of those most beautiful *Spanish* Animals ; for when he came to *Latium*, where was afterwards built the Metropolis of the whole Universe, he found it necessary to slay the famous *Cacus*, Son of *Vulcan*, who (*Cacus*) was a Monster with three Heads, and belching forth Flames, which is a fabulous Story, known by every Infant, and most elegantly described by *Ovid*. Afterwards he was received hospitably by the *Potizi* and *Pinari*, and begun to think of turning his Cattle into those pleasant Fields, where *Naples* now stands. And, as *Conon* tells us, he lodged in the House of *Locrus*, where, being again disturbed by King *Latinus*, he accidentally killed his Host, whom, being disguised, he took for an Assistant of that King <sup>d</sup>. Small Difficulties are always ready to present themselves, when any great Enterprize is to be undertaken.

<sup>a</sup> Cato, lib. 2. de Originibus.  
Antiq. lib. 2. c. 9. p. 452.  
Congnis apud Photium.

<sup>b</sup> Vid. Cellar. Geogr.  
<sup>c</sup> Festus.      <sup>d</sup> Narrat.



## Antient City of HERACLEA. 13

And now I come to speak of the *Lestrigones* <sup>a</sup>, whom *Valguera*, (drawing his Notion from *Homer's* *Odysses*) imagines to have lived near Mount *Circello* <sup>b</sup>, which is near the *Mola di Gaeta*, by the *Latins*, called *Formia*, as may be seen in *Cicero* <sup>c</sup> and *Horace* <sup>d</sup>, who calls them *Marica Littora*, or *Circes*, in his Ode in Praise of *Elius Lamius*, a Descendant from a King of the City *Lestrigonia*, called by *Homer*, the City of *Lamus*; and it is further remarkable, that a little While after the Destruction of *Heraclea*, occasioned by an Eruption of Mount *Vesuvius*, there was a Consul of that Family, viz. L: ÆLIVS. PLAVTIVS. LAMIA. of which there is no Mention made in the Chronology <sup>e</sup>, *Formia Lestrigonibus habitata*, says *Solinus* <sup>f</sup>; and *Pliny* <sup>g</sup>, *Formia Hormia dicta, ut existimavere antiqui, Lestrigonum sedes*; also *Suidas* in the word *λεστρυγῶνες* <sup>h</sup>. *Bochart* is of Opinion, that the *Lestrigones*, and the *Leontini* are the same <sup>i</sup>. In which he agrees with several other Authors, who have placed them in *Sicily* <sup>k</sup>; tho' I fancy that they confounded the *Lestrigones* with the *Cyclops* <sup>l</sup>. It will not be disagreeable to the Reader, if, in this Place, I produce two antique Inscriptions on one great Block of Marble, which were carried from this City, to the royal *Villa* at *Portici*, and which I have copied, as no Mention has ever been made of them, being lately found out, and which I have since had the Mortification, to see miserably mangled by an ignorant Carver.

<sup>a</sup> Hist. Sicul. Lugd. Batav. Edit. pag. 61.    <sup>b</sup> Laët. Fermian. lib. 1.    <sup>c</sup> Lib. 2. ad Atticum.    <sup>d</sup> Lib. 3. Od. 17.    <sup>e</sup> Vid. Philip.    <sup>f</sup> Turre de Inscript. M. Aquili, cap. 7.    <sup>g</sup> Polyhist. cap. 8. pag. 65. Edit. in us. Delph.    <sup>h</sup> Lib. 3. cap. 5.    <sup>i</sup> *Lestrigones qui habitant in agro Leontino.*    <sup>j</sup> Canaan, lib. 1. cap. 30. pag. 621.    <sup>k</sup> Didimus, Eustatius, Tzetzes, Lycophron, Strabo, Thucydides, &c.    <sup>l</sup> Vid. Valguarrier. pag. 62. Madam Dacier in Homer.

14 *A DESCRIPTION of the*

QVINTO. CLODIO. C....

HERMOGE.....

V. C. CONS. CAMP.

ORDO. ET. POPVLVS

FORMIANVS

PATRONO. PRAESTAN

TISSIMO.

3

And the other,

FVLVIAE

AVGVRINIA

NAEC. F...

DIONISI. CONS. VIRI

CORR. CAMP. VXORI.

FORMIANI. PVBLICE.

But to return to *Hercules*. He went from *Formia* into the Fields of *Cuma*, where he had Employment enough, to destroy the *Giants of Flegra*, so called from the kindled Sulphur thrown up in those Parts; for, *φλέγω*, signifies to burn: But it is different from *Flegra Pellene* in *Thessaly*, where the Battle between the Gods and the Giants is said to have been fought.

———*Domitosque Herculeæ manu  
Telluris Juvenes, unde periculum  
Fulgens contremuit domus  
Saturni Veteris.* <sup>a</sup>

Having overcome the Giants; Behold *Hercules Pacificus*, leading his Cattle into Pasture, and then resting in *Campania Felix*. There he celebrated his Triumphs, and there also he consecrated his Club to *Mercurius Poligius*, which grew up into a flourishing Olive Tree; Founding there, the Cities of *Heraclea* and *Pompeia*, as we shall tell you hereafter.

<sup>a</sup> Horat. lib. 2. carminum, Od. 10.

## Antient City of HERACLEA 15

*Qui et caudicibus seßis, mirabile visu !  
Traditur è sicco radix oleagina ligno. \**

*Hercules* departed hence with his famous Herd, along that Road which is called by his Name, and which, after the fatal Eruption, was repaired by *Fabius Maximus* <sup>b</sup>, as may be seen by the following Inscription, which was found in *Piedmont*, near *Naples*.

FABIVS. MAXIMVS. V. C. RECT. PROV.  
F . . . . S. PR. VIAS. HERCVLIS. OB  
TERRAE. MOTVS. EVERSAS.  
RESTITVIT. A. FVNDAMENTIS.

Then he pursued his Journey to *Tarentum*, which was also called *Herculea*, as you may read in *Virgil* <sup>c</sup>.

*Hinc situs Herculei, si vera est fama, Tarenti.*

The Account given by *Diodorus Siculus* <sup>d</sup>, is ; that *Hercules* being, with his Oxen, in the *Lacinian* Territories, going along the Sea Shore, he slew a Thief that had robbed him ; and having accidentally killed *Croto*, built him a Sepulchre, where the City of *Cortona* now stands. The *Promontory Lacinium* <sup>e</sup> is 12 Miles from *Cortona*, and lies between the Road on the West, and the Port on the East of it. There Cedars grow naturally : It took its Name from the Robber *Lacinius*, who infested those Parts : Here *Hercules* built a Temple dedicated to *Juno Lacinia* <sup>f</sup>. When he arrived on the Confines of *Reggio*, his Rest was disturbed by the Locusts ; but by praying, he obtained of *Jupiter*, that those Insects should never sing any more <sup>g</sup>.

<sup>a</sup> Virgil. 2. Georg.    <sup>b</sup> Gruterus ex lib. Jo. Pontani cl. 9. Vide Cellarium pag. 670.    <sup>c</sup> Æneid. 3. vers. 551.    <sup>d</sup> Diod. Sicul. de Antiquorum gestis fabulosis.    <sup>e</sup> Called by the Modern Sailors to this Day, *Capo Nau*.    <sup>f</sup> Barrius de Antiq. & Situ. Calabriae.    <sup>g</sup> Nat. Comes, Mythol. lib. 7.

After which, having overcome and killed *Eurito* and *Creato*, Sons of *Neptune*, he raised Altars to the XII principal Gods, *Jupiter*, *Neptune*, *Pallas*, *Mercury*, *Apollo*, the *Graces*, *Juno*, *Bacchus*, *Diana*, *Alfeus*, *Saturn*, and *Rea*; and thence he went to *Sicily*, where he was obliged to kill *Scylla*, the Daughter of *Forcus*, King of *Corfica*, who had likewise stolen his Oxen; who being buried by her Father, according to the Custom of her Ancestors, after having been purged by Fire, from all that was earthly, rose again, and remains to this Day, *ἐράνατον κακόν*, or a deadly Evil \*.

I should now relate *Hercules's* Adventures in *Sicily*, to recover one of the abovesaid Oxen, which swam away from him when he went thro' *Tuscany*. But to make short, I shall only mention, that after he had ranged over thirteen Furlongs, as *Timeus* reports †, tying himself to a Bull's Horn, he passed the *Faro*, killed the Robber *Soluns*, and fought a Duel with *Eryx*, the Son of *Venus*. Further, *Stephanus Bisantinus*, and *Diodorus Siculus* assert, that *Hercules* returning from *Spain*, went into *Sicily*, to conduct the Oxen of *Gerion*, and rested near *Himera*, where *Minerva* ordered the Nymphs to form some delightful Baths for him to refresh himself in: The Nymphs obeyed her therein, wherefore *Pindar* calls these Baths, *λουτρά Νυμφῶν*. Which may be seen on two Medals: One of which has upon one Side, *Hercules*, and on the Reverse, the three Nymphs that made those Baths, with this Inscription, ΘΕΡΜΙΤΑΝ. On the other, is struck, a Chariot, drawn by two Horses, in which is the Figure of a Man, supposed to be *Hercules*, holding in his Right Hand the Reins, and in his Left, a Club, over which is a *Victory*, putting a Crown on his Head; and on the Reverse, a Nymph put-

\* Vide Ovid. de *Pelia*, & *Hercule*; & Poema Virgilii *Ciris*.

† Diodor. lib. 4.

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ting a Cup on a flaming Altar, behind whom is represented *Hercules* in the Bath, with this Motto; *ΙΜΕΡΑΙΩΝ*. But as some say; that this Journey into *Sicily* belongs rather to the *Theban*<sup>a</sup>; than *Phœnician Hercules*, I shall pass on to seek after the Foundation of *Heraclea*.



### C H A P. III.

*Of the City of Heraclea, and the Places adjacent.*

**A**Mong the twenty-three Cities, called *Heraclea*; which are mentioned by *Stephanus Bisantinus*; he takes Notice of one in *Italy*; it is a Matter of Doubt, whether he meant that which we are treating of, in *Campania Felix*, or that in *Tuscany* or *Calabria*; but he certainly spoke of *Heraclea* near *Metapontus*; where the first Battle with King *Pyrrhus* was fought. Our *Heraclea* was built by the same *Hercules*, of whom *Cluverius* writes<sup>b</sup>; and was called *Herculaneum*, or *Herculanum*; and *Dionysius Halicarnassæus* gives us the following Account<sup>c</sup>. *Hercules, compositis ex animi sententia rebus in Italia, ac decimis spoliis in Deorum sacrificia impensis, oppidulo etiam de suo nomine condito ubi classis ejus stationem habebat, quod nunc etiam à Romanis habitatur inter Pompeias & Neapolim, tutos omni tempore portus habens, trajecit Siciliam*. Pliny calls it *Herculanum Campaniæ*<sup>d</sup>; and Strabo<sup>e</sup> *Heracleion ab Hercule facta, Urbs vicina Vesævo, non longè à Leucopetra Promontorio; Vesuvii cineribus sepulta jacet*. Sisenna, in the 8th Book of his History, writes thus: *Quod oppidum tumulo excelso in loco, prope mare parvis manibus inter duas Fluvias intra Vesuvium conlocatas*: And a little further: *Transgressus*

<sup>a</sup> Valguarnéra loc. cit. pag. 216. edit. Lug. Batav. <sup>b</sup> Lib. 4. *Italix* ver. 1555. <sup>c</sup> Lib. 1. <sup>d</sup> Lib. 3. cap. 5. <sup>e</sup> Lib. 5. p. 247.

*fluvium, qui secundum Herculanæum ad mare pertinebat.*

And *Livy*, in the latter End of his Tenth Book, calls it *Herculanæum*: Wherefore 'tis all one, whether it is called *Herculeus*, *Herculanus*, or *Herculanæus*, for, *Ἡρακλεῖος*, is derived from *Ἡρακλῆς*, and the *Grecians* write *Ἡρακλεῖας*, i. e. *Heraclea*, or the *Heracleian* Cities, which in *Latin* would be *Herculeas*, and *Herculeanas*: The Cities on the Sea Shore, says *Florus*, <sup>a</sup> are, *Formia*, *Cuma*, *Pozzolo*, *Naples*, *Heraclea*, and *Pompeia*. *Urbes ad mare, Formiæ, Cuma, Puteoli, Neapolis, HERCVLANE-VM, Pompeii*. *Seneca*, in a Letter to a Friend of his, mentions, that one Part of it was overturned by an Earthquake, (*Herculanensis oppidi pars ruit* <sup>b</sup>,) during the Consulship of *Memmius Regulus*, and *Virginus Rufus*. And *Ovid*, describing *Eneas's* Return to *Sicily*, makes him touch at the Island of *Caprea*, the Promontory of *Minerva*, *Statia*, *Herculanum*, and *Naples*; thus, <sup>c</sup>

*Herculeamque urbem, Statiasque, & in otia natam  
Partibenopem* <sup>d</sup>.

But not to detain you too long, I shall refer you to *Columella* <sup>e</sup>; *Marziano Capella de Nuptiis*; *Pontanus de Bello Neapolitano*; and many other *Historians* and *Writers*, who have given clear Testimonies of this City.

*Camillo Pellegrini* says, that in this Place was the *Retina*, mentioned by *Pliny* <sup>f</sup>, in a Letter to *Cornelius Tacitus*, wherein he gives an Account of all the Circumstances of his Uncle's Death, which seems very probable, as the subterraneous City is

<sup>a</sup> Lib. 1. cap. 16.      <sup>b</sup> Quæst. Nat. lib. 6. cap. 1 & 26.  
<sup>c</sup> *Metamorph.* 15. v. 711.      <sup>d</sup> Vid. Signore Gori, che porta molte autorità nella difesa dell' Alfabeto Etrusco, pag. 168. e la Dissert. sopra Ercolano.      <sup>e</sup> De cultu Hort. lib. 10. vers. 135.  
<sup>f</sup> *Pellegr. App. all' antich. di Capua disc. 2. sect. 23. Plin. lib. 6. epist. 16.*

in the same Spot, as *Pliny* the Younger places *Retina*, and was built where formerly stood a little Village, called *Refina*, which differs only in one Letter from *Retina*; and it would not seem strange, that this trifling Change should happen in the Space of XVIII. Ages. But *Pellegrini*, and the Writers that followed him, have not observed, that *Pliny* does not call *Retina*, *Civitas*, *Urbs*, or *Oppidum*, but only *Villa*; nam *Villa ea subjacebat*, &c. \* which does not signify a City: And as this which is discovered, is a City, we must conclude, that it is not *Retina*, which was never named among those that are on the Shore of the Gulf of *Naples*, of which *Pliny*, thus: “ You have on this “ Shore, *Naples*, and *Heraclea*, which is near *Pompeia*; at the Foot of *Vesuvius*, on the Banks of “ the River *Sarnus*.

Seeing, therefore, that none of the antient Authors place *Retina* among the Cities which stood by the Gulf of *Naples*, and all agree, that *Heraclea* stood between *Naples* and *Pompeia*; Who can doubt, that the City lately discovered between those two Places, is *Heraclea*? It being the same Distance from *Naples*, as from the Entrance of the River *Sarnus*, where the Ruins of *Pompeia* remain.

It is remarkable, that the Historians and Geographers take no Notice of *Retina*, (which one would thereby imagine to be a Place of no Consequence) tho’ *Pliny* asserts, that they had a Fleet of Ships there †; adding, that *Retina* was at the Foot of *Vesuvius*, and that there was no Place more exposed at the Time of the Eruption. This was the Case with *Heraclea*; if we may judge of it by the Accounts of the Antients, which agree so well with this subterraneous City: It may be objected, that the same Circumstances being applied to different Things, imply a Contradiction; but in an-

\* Loc. cit. & la Vers. Ital. lib. 6. ep. 16.

† Loc. cit.

swer to this, mark what *Dionysius Halicarnassensis* says of the Foundation of *Heraclea*, viz. “*Hercules* “ having settled every thing to his Mind in *Italy*, “ built *Herculanum*, between *Pompeia* and *Naples*, “ having an exceeding safe Harbour.”

It is evident, that *Hercules*’s Fleet rode at Anchor in that Port, and it is natural to think, that the Place where it rode should be called *Retina*, and that after the Building of *Herculea*, the maritime Part of the City, (at the Extremity of which this Harbour was, as *Strabo* positively asserts <sup>a</sup>) might still retain the Name of *Retina*. If there remain no Tracks of it; the Reason is, because they were all covered by the Eruption. The same happened to the navigable River *Sarnus*, which flowed by this City <sup>b</sup>, and formed a Harbour between *Nola*, *Nocera*, and *Acerra* <sup>c</sup>. The Bed of this River was filled up with Ashes, which changing the former Shape of the Land, forced the River to direct its Course into another Channel.

I believe the antientest Inhabitants of *Heraclea*, that we have any certain Knowledge of, (without mentioning the *Aborigenes*, *Ausoni*, and *Aurunci* <sup>d</sup>.) were the *Osci*, forasmuch as *Strabo* <sup>e</sup>, in his Description of the Situation of this City, says, that, “*formerly both Heraclea, Pompeia, and the neighbouring Places, on the Banks of the River Sarnus were inhabited by the Osci* <sup>f</sup>.” These *Osci* were also called *Opici*, because *Capua*, which always was the capital City, was called *Osca*, and *Vulturnia*, and *Opicia* <sup>g</sup>. *Stephanus* : ‘Οἱ δὲ ὄτι Ὀφικοὶ ἀπὸ τῶν Ὀφεῶν, *Alii vero Opicos, quasi Ophicos, à Serpētibz appellatos putant.* And *Servius* comments upon the Words,

<sup>a</sup> Lib. 5.    <sup>b</sup> Plin. Hist. Nat. lib. 3. cap. 5.    <sup>c</sup> Strab. lib. 5.    <sup>d</sup> Scitice forte originis dici, ante Trojæ ἀλώσειν: Nieuport. in Prolegom. ad Histor. Rom.    <sup>e</sup> Lib. 5.    <sup>f</sup> Servio, lib. 7. En.    <sup>g</sup> Aristot. Politicor. c. 10. Thucid. l. 6. Dionys. Halicarnas. l. 1. 7. Pausan. 7. 8. 10. Dio. l. 33. Steph. Bizan. Cluver. l. 3. cap. 10. Ital. Antiq. aliiqz quamlurimi.



*Oscorumque manus*, thus; *Capuenses*, says he, *qui ante Osti (fortasse legendum Opici, aut certe Opisci) appellati, quod illic plurimi abundavere Serpentes. Nam Græcè Ὀφίς dicitur Serpens.* Because the Place abounded with Serpents, it was called *Opicia*, and the People *Opici*, and by Contraction *Opisci* and *Osci*. Moreover, *Strabo* writes<sup>a</sup>: *Antiochus, ab Opicis eam regionem habitatam fuisse narrat, qui iidem & Ausones appellarentur; at Polybius significat se pro duabus diversis gentibus eos habere, ait enim Opicos & Ausones terram, quæ est circa Craterem, incoluisse*<sup>b</sup>: Tho' *Capua* was properly called *Vulturnus*<sup>c</sup>. But, even were there not so many illustrious Testimonies; the fine Inscription which was found cut on a Marble Table, would be a sufficient Witness; which I judge to have been done in Memory of *Hercules*, in Characters which I imagine to be *Tuscan*, pretty much resembling the *Oscian*, of which I shall treat in its proper Place.

I proceed now to give an Account of the Peopling of the *Neapolitan* Crateis. It is well known that the *Tuscans* extended their Dominion from one End of *Italy* to the other, beginning with all that Part which was on the Sea-shore, (and thereby might contribute towards carrying on their Trade) consequently they dwelt in *Capua*, which was by them called *Vulturnia*<sup>d</sup>; and the City of *Pompey*, and *Nola*, and *Acerra*: And built *Nocera*, and of course were Masters of the City *Heraclea*; of which, *Strabo*, thus<sup>e</sup>: *Hoc, & quod proxime sequitur, & Sarno amne alluitur, Pompeios tenuerunt olim Osti, deinde Etrusci, post Samnitæ, qui inde sunt expulsi; est autem hoc commune navale, Nolæ, Nuceriæ, & Acerranum, Sarno amne merces simul excipiente atque*

<sup>a</sup> Lib. 5. pag. 142.  
theat. Camp. pag. 159.  
Differt. di Corton. tom. 3. p. 43. & pag. 39.  
Ital. Antiq. l. 2. c. 1.

<sup>b</sup> Vid. Signor. Mazzocchi in Amphitheat. Camp. pag. 159.  
<sup>c</sup> Plutarch. in Hannib. Mazzocch.  
<sup>d</sup> Cluverius  
<sup>e</sup> Strab. l. 5.

22      *A DESCRIPTION of the*

*emittente; super hæc loca situs est Vesuvius mons. And Servius* <sup>a</sup> quoting the antient Historian Conon, (*in illo libro quem de Italia scripsit;*) *Quosdam Pelasgos, aliosque ex Peloponneso convenas, ad eum locum Italiæ venisse dixit, cui nullum antea nomen fuerit, & flumini quem accoluerunt, Sarno nomen imposuisse, ex appellatione patrii fluminis, & se Sarastes appellasse; bi inter multa opida Nuceriam condiderunt.* Whence one may conclude, that the *Pelasgi* either fought, or mixt themselves with, the *Tuscans*, who came from the Country *Osca*, as may be seen in these Verses of *Lucretius*.

*Is locus est Cumis apud Etruscos, & montes  
Pompeii, calidis ubi fumant fontibus aucti* <sup>b</sup>.

Which Verses were variously construed by *Adrian Turnebo*, and many others, who, as *Pausanias* says, did not know that the *Tyrrheni* or *Trojans* were the Inhabitants of *Campania Felix*, and especially of *Pompeia* and *Heraclea*. The neighbouring Mountains might therefore have been called *Tuscan*, as *Tibullus* calls the Hot Baths of *Baia*, the *Tuscan Baths*.

*Vos tenet, Etruscis manat quæ fontibus, unda,  
Unda sub æstivum non adeunda Canem.*

Lastly, a curious metal Medal, which (luckily for my Purpose) is in the Possession of Count *Diamante Montemelini Perugino*, a Member of the *Tuscan Academy* <sup>c</sup>, affords the certainest Testimony. This Piece of Coin, notwithstanding the Number of Years it has been buried, has been so well preserved in a green Crust, that the Characters and Figures are extremely visible, which pertain to the City of *Heraclea*; as *Signori Gori* and *Passeri*, both belonging to the said Academy, have observed; the Letters which are thereon, and must be read from

<sup>a</sup> Serv. ad Eneid. l. 7.

<sup>b</sup> Vid. Lucret. Lib. 6. v. 749.

<sup>c</sup> Gori difesa dell' Alfabeto Etrusco, pag. 166.

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the Right to the Left, according to the *Tuscan* Manner, are  $\Lambda \nabla \top \Delta$  H HRCVL. i. e. *Herculanum*: In the same Manner as the Coin of *Urino*, *Nocera*, and *Capua* <sup>a</sup>; and it is to be observed, that they do not write the Names of Cities at full Length, but abbreviate the last Part of it, as the great *Spanhemius* takes notice, and is to be seen in many other *Tuscan* Inscriptions. But as thereby is meant *Herculanum*, it is evident, that the *Tuscans* used generally to write the Letter H close at Top and Bottom, thus  $\Xi$ , as may be seen, among others, on a Marble Sarcophage belonging to me, where are to be read some *Tuscan* Words with that Letter in them, which I explain thus :

LARTS ANEMIVS FELSINEI FILIVS.

And as it appears on two Cups mentioned by *Demsterus* ; whence, one may conjecture, the *Latin* Aspirate H and the *Greek* H had their Rise <sup>b</sup> ; of which see *Justus Lipsius* <sup>c</sup>.

Therefore the Letter  $\Xi$  is wanting, possibly on Account of their pronouncing  $\Delta$  like R with an Aspiration before it, which seems to have the same Sound as the E. Then follows the  $\top$ , which manifestly appears to stand for  $\chi$ , or K, which has never till now been taken notice of by any one. There is no Reason to doubt, that the fourth Letter is the *Tuscan* V. The last Letter,  $\Lambda$  is found by the Members of the *Cortonian* Academy, to be the very *Lamda* of the *Greeks*. All which being agreed upon, together with the infinite Number of *Tuscan* Monuments daily found about *Nola* and *Capua*, fully prove the Dominion of that Nation in those Parts : In particular, there are some extreamly curious large Vessels finely painted with Figures;

<sup>a</sup> Museo Etrusco Tab. 198. num. 22. 23. 24. 25. Mazzocchi. Dissert. di Cort. t. 3. p. 43. <sup>b</sup> Signor Gori loco citato. <sup>c</sup> De recta pronunciazione Lat. Ling. cap. VII.

which were presented to his Majesty on his first Entrance into this Kingdom: Of which I intended to have published an Account, had my domestic Affairs permitted me to stay longer in that Kingdom. But my very good Friend, Mr. *William Hammond*, made a great Collection about *Nola*, and sent all that was new and curious to *England*.

It follows, therefore, from what we have been saying, that the *Samnites* extended themselves, for some Time, throughout our *Neapolitan* Crateis; *C. Sempronio Aratino, & Q. Fabio. Vibulano Coss. Peregrina res, sed memoria digna traditur, eo anno facta: Vulturum Hetruscorum urbem, quæ nunc Capua est, ab Samnitibus captam, Capuamque ab Duce eorum Cæpys, &c.*<sup>a</sup> Therefore *Capua* was the only Place at that Time inhabited by the *Grecians*, and from that Nation they derived their Customs and Magistrates, as will be shewn hereafter. Forasmuch as *Strabo* writes<sup>b</sup>, that *Naples* was a Colony of the *Cumæans*, the *Cbalcidenses*, the *Pithacusans* and the *Atbenians*: *Neapolis Cbalcidensium, & ipsa Partbenope à tumultu Sirenis appellata*. Thence I conclude, that those People were all one Nation; for *Livy* tells us, that the *Cumæans* had their Origin from *Cbalcis Eubœica* or *Negropontus*, an antient Colony of the *Atbenians*: *Atbenienses Rege Erichthonio in Eubœam Insulam deduxerant: Atbenienses in Eubœica Cbalcida Erethiam Colonis occupavere*. The *Grecians* possessing it till the *Romans* became Masters of it, whose Wars as I do not intend to give an Account of, I shall only mention, that in former Days, they reduced that Country into Prefectorships, in quibus & jus dicebatur, & nundinæ agebantur, & erat quædam earum Respublica, neque tamen Magistratus suos habebant; in quas legibus præfecti mittebantur quotannis, qui jus dicerent: quarum genera fuere duo: Alterum, in quas solebant ire Præfecti quatuor, populi suffragio creati,

<sup>a</sup> Livius, lib. 4.

<sup>b</sup> Lib. 3. ch. 5.

<sup>c</sup> Pausanias in Atticis.

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in hæc oppida, *Capuam, Cumas, Casilinum, Vultur-*  
*num, Liternum, Puteolos, Acerras, Sueffulam, Atel-*  
*lam, Calatiam; Alterum, in quas Prætor Urbanus*  
*quotannis in quæque loca miserat legibus: ut Fundos,*  
*Formias, Caere, Venafrum, Alicas, Privernum, A-*  
*nagniam, Frusininem, Reate, Saturniam, Nursiam,*  
*Arpinum, aliaque compluria.* And this was in the  
 primitive Times, as *Paulus Manutius* observes<sup>a</sup>;  
 whence one may infer, that *Heraclea* had the like  
 Prerogative; and for the same Reason, as *Capua*  
 under the Consulship of *Cesar*, became a Colony<sup>b</sup>;  
 as did afterwards, *Fondi, Formiæ, Arpinum, &c.*  
 So *Heraclea* became a *Roman* Colony, without be-  
 ing supposed to be under the *Roman* Laws; in the  
 same Manner as *Cicero* calls the *Neapolitans*, Citi-  
 zens of *Rome*, and invested by the *Julian* Law,  
 with the Freedom of *Rome*, and at the same Time  
 having the Liberty to live under their own former  
 Laws: Whence the *Heracleans* gave their chief Ma-  
 gistrate the Names of *Demarchi*, which possibly  
 was the same as *Quinquennial Duumvirs*. Which  
 Supposition, some learned Persons have attempted  
 to prove from the following Inscription, in the  
 Court-yard of *St. Antonio* (without the Gate of *Ca-*  
*pua*) over the Gate which unites the two Terraces;  
 which *Gruterus* says, was once in the Village of  
*Pietra Bianca*, belonging to *Sig. Bernardo Marti-*  
*rano*<sup>c</sup>; whence it was carried to *Naples*<sup>d</sup>, but some-  
 thing different from the Original, which is taken  
 from *Fabricius*.

<sup>a</sup> De Civitate Romand.  
 CCCC. XXIX. 6.

<sup>b</sup> Livy, lib. 28.

<sup>c</sup> Gruter.

<sup>d</sup> Capaccio. L. 2. c. 9.

L. MVNATIO. CONCESSIONARIO. V. P. PATRONO  
 COLONIAE. PRO. MERITIS. EIVS. ERGA. CIVES  
 MVNIFICA. LARGITATE. OLIM. HONOREM  
 DEVITVM. PRESTANTISSIMO. VIRO. PRAE  
 SENS. TEMPVS. EXEGIT. QVO. ETIAM. MVNA  
 TI. CONCESSIONARIO. FILII. SVI, DEMARCHIA  
 CVMVLATIORE. SVMPTV. LIBERALITATIS  
 ABVNDANTIAM. VNIVERSIS. EXIBVIT. CIVIBVS  
 OB. QVAE. TESTIMONIA. AMORIS. SINCERISSI  
 MI. REG. PRIMARIA. SPLENDIDISSIMA  
 HERCVLANENSIVM. PATRONO. MIRABILI  
 STATVAM. PONENDAM. DECREVIT. \*

Which was erected by the People of the Colony of *Heraclea*, in Memory of *Lucius Munatius Concessionarius* a Patrician, as a Token of their Gratitude ; for in the Time of Scarcity, ~~he kept them~~<sup>all</sup> at his own Expence : He was made one of the *Démarchi* of the Colony of *Heraclea*, which was a great Magistrate at *Naples*, and as *Strabo* says, *Argumentum rei sunt nomina Magistratuum Principis Graeca, posterioribus temporibus Campana Graecis permixta* ; and *Spatzianus* in *Adriano*, says thus: *Apud Neapolim Demarchus in Patria sua Quinquennalis*. On examining the Stile and Manner of the abovesaid Inscription, I imagine it not to be so antient as before the Emperor *Titus*, but of a later Date, and some Time after the Eruption of *Vesuvius*, and the Destruction of *Heraclea*, wherefore it could not appertain to that City : Otherwise, one must allow, that the Eruption of *Vesuvius* did not entirely destroy the City, but left Part standing, which is contrary to the Testimony of the Authors : Wherefore 'tis most natural to think that it belonged to *Naples*, whither part of the People which were saved from the Destruction, might easily have escaped, bearing the

\* V. P. *Fir Patricius*. Vid. Sertor. Ursatum post Marm. Oxoniën. Prideaux pag. 66. Gentili, de Patriciorum Origine lib. II. cap. X. n. VII.

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Name of *Regio Herculanensium*, which was retained a long Time.

Therefore *Heraclea* was a *Roman Corporation*, and *Reinesius* adds this Inscription, which I have copied as hereunder, <sup>a</sup> viz.

PRIDIE. K. MARTIAS. IN. CVR. SCRIBENDO. ADFVERE  
CUNCTI. QVOD. VERBA. FACTA. SVNT. M. M. MEMMIOS  
RVFOS. PAT. ET. FIL. ET. VIRI.... ITER. PEQVANIA. PONDE  
RALI. ET. CHALCIDICVM. ET. SCHOLAM. SECVNDVM  
MVNICIP. SPLENDOREM. FECISSE. QVAE. TUERI. PVBLICE  
DECRETO. D. E. R. I. C. PLACERE. HVIC. ORDINI. CVM  
M. M. RVFI. PAT. ET. FIL. II. VIR. ITER IN. EDENDIS. MV  
NERIBVS. ADEO. LIBERALES. FVERINT. VT. EORVM. MO  
NVMENTA. DECORI. MVNICIPIO. SINT. ADEO. DILIGEN  
TES. VT. VITIIS. PONDERVM. GCCVRERINT. IDQ. IN  
PERPETVVM. PROVEDERINT. PLACERE. DECVRIONIB.  
M. M. MEMMIOS. RVFOS. PAT. ET. FIL. DVM. II. VIVERENT  
EORVM. POS. . . . M. ET. SCHOLA. ET. CHALCIDI. QVAE  
ISSI. FECISSENT. PROCVRATIONEM. DARI. VTIQVE. SER  
VOS. EIVS. . . . MPIVS EST. . . . . NEGOTIO. PRAEPONE  
RENT. NEQVE. INDE. ABDVCI. SINE. DECVRIONVM. DE  
CRETO. ET. M. M. MEMMIIS. RVFIS. PAT. ET. FIL. PVBLICE  
GRATIAS. AGEI. QVOD. ITERATIONI. HONORI. EORVM  
NON. AMBITIONEI. NEQVE. IACTATIONI. SVAE. DEDE  
RINT. SED. IN. CVLTVM. MVNICIPI. ET. DECOREM  
CONTVLERINT.

The great Building lately discovered in the Caverns of *Heraclea*, which is thought by the Antiquarians, to be a Kind of Basilica, as is mentioned towards the End of this Work ; might more probably be imagined to have been a *Chalcidicum*, did we not remain in the greatest Obscurity, concerning that Kind of Building, which the Antients call by that Name. I should conclude, from the Etymology of the Word, that it was a Mint, or Place where they coined the Money ; but others, asserting that it was a Hall belonging to the *Forum*,

<sup>a</sup> Reines. Clafs. 7. n. XV.

for the Use of the Pleaders and Orators ; one cannot for certain know by the above Inscription, (which near was found *Portici*, about the Beginning of the last Age ; ) whether there ever was any *Chalcidicum*, (which is represented to us as a Building with a large Hall, but without telling either the Use or Construction) belonging to *Heraclea*.

It seems, says *Vitruvius*, that the *Chalcidicum* was commonly placed at the Extremity of the *Basilica* : Which how well it may correspond with the Idea we form, I know not, as we have never yet been able to find any Model, or Plan of those Kind of Buildings.

But to return to our City of *Heraclea*. We have already proved, that it was a Colony, which appears from the Inscription of *Concessianus* : And the Inscriptions which I have placed among the new Discoveries, shew that it was ascribed to the *Mannenian* Tribe : By what I can gather from the several Things lately found about the Theatre, it is evident, that there were fine Springs in the City *Heraclea* : On a Piece of Marble, some Time ago dug up, is the following Inscription <sup>a</sup>.

ET. PATER. ET. FILI . . . . M. SALIEN  
DAMQVE . . . . .  
TERTVLLA. RESTITVIT.

*Reinesius* is of Opinion, that this Inscription relates to the two *Marci Memmii*, abovementioned : But as we have seen two *Equestrian* Statues of the *Balbi*, which I shall treat of, in their proper Place, why may not it as well be dedicated to them ? because it ought not to be doubted in the least, that they built some grand and useful Structures. To the Aqueducts there were doubtless annexed, Baths and Conduits ; *Piscina autem inter appendices Bal-*

<sup>a</sup> Reines. Clafs. 2. XXIX.



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*nearum, in qua calentes, & Therms natare solebant, frigidaria est, & uti vocat Sidonius Apollinaris* <sup>a</sup> *Baptisterium*. Moreover, the above mentioned *Reinesius* goes on saying, <sup>b</sup> (as I told you before,) that *Heraclea* and *Pompeia* were overthrown by an Earthquake, and no one has ever mentioned their being rebuilt again.

It is remarkable, that (as the same Author relates) there were found fixed to the Walls of *Heraclea*, two Edicts of the Senate, which were afterwards carried to the House of *Matteo di Capua*, Prince of *Conca*, Graved on a Plate of Brass twenty-eight Inches long; and twenty Inches broad: The first contained an Order, that no antique Buildings should be demolished for the sake of selling the Materials, during the Consulship of *HOSIDIVS GETA*. & *L. VAGELLIVS*, who were *Suffetti* <sup>c</sup>, in the fourth Consulship of *Claudius*, about the Year of *Rome* 800. And the second was decreed, while *Volusius* and *Cornelius* were Consuls; which was nine Years after the first.

Concerning its Government both Municipal and Colonick, we shall speak at large thereof, under the Head of *Quinquennial Duumvirs* and *Demarchi*: In this Place, I shall only add, that they were not without proper Ministers, belonging to their holy Buildings, as you will find by the Inscriptions, which mention the *Epuloni* and *Augustali*, both in Honour of *Cesar* and of *Augustus*. The aforesaid *Reinesius* <sup>d</sup> refers to another Inscription, pertaining to the City *Heraclea*, viz.

.... O. D. LOCVM. AB. INCHOATO  
..... VM. TECTORIS  
AVGVSTALIB. DATVM.

<sup>a</sup> Lib. 11. ep. 2.    <sup>b</sup> Reines. loc. cit.    <sup>c</sup> Ce nom est derivé d'un mot qui, chez les Hebreux et les Pheniciens, signifie Juges. *Shaphetim*.    <sup>d</sup> Reines. Clafs. 2. XXXIII. Capac. Hist.

Neapol. lib. 2. c. 9.

After the College of *Pontiffs*<sup>a</sup>; the *Augustali* sprung up, with new Ceremonies A. Romæ 767. among whom was reckoned *Tiberius Cesar*, whose Example was followed by the Colonies, out of Flattery and Ambition: These Men were six in Number, and called themselves *SEVIRI AVGUSTALES*; and they were also in *Cortona*, as appears from the following Inscription, which was discovered a short Time ago.

C. TITIO. CL. CELERI  
DOMO. CORTONA  
VIVIR. AVGV.  
LIBERTI. EIVS.

But to return to my Purpose. This antient City was situated near the Sea, about four Miles from Naples, and remained buried under Ground by the Eruption of *Vesuvius*, in the Space between the royal Palace of *Portici*, and the Cottage of *Refina*; had a Harbour, a little Distance from Mount *Vesuvius*, and we shall observe, that *St. Gregory*, writing to *Fortunatus*, Bishop of Naples, makes mention *Legionis Herculensis Neapolis*: And the last Thing we shall take Notice of, is, that *Francesco Balsano* wrote a Book, in which he says, that he imagines the Impostures of the Friar *Annio da Vitarbo*, to be true, and the Report goes, that *St. Peter* landed there. Lastly, according to the Account given by *Pontanus*: At *Refina*, or somewhere thereabouts, was the Seat of *Antonio Panormita*, who wrote about *Alfonfus the First*, King of Naples: And *Falcus* relates, that *Portici*, now a royal Palace, belonging to his Majesty, which was near *Heraclea*; was the Seat of *Quintus Pontius Aquila*, a Roman Citizen; called by *Cicero*, *Neapolitanum Quinti*: It is near the Promontory *Leucopetra*,

<sup>a</sup> Tacitus lib. 1. Annal. chap. 54.  
Pisan. chap. 6.

<sup>b</sup> Noris Cœnotaph.

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tra, which retains the antient Name of *Pietra-bianca*, an extremely pleasant Seat of the Duke of Matalona, with Respect to which, it will not be disagreeable to the Reader, if I mention the following antient Inscriptions, which I copied there. The first of them, you will find in *Gruterus*\* but with a great Number of Errors and Omissions.

D. M.

M. MARIO. PROCVLO

VIX. ANN. III. MENS. IIII. D. VIII.

M. MARIVS. FRONTO. ET. COSCONIA

YGIA. PARENT. INFELICISS.

FILIO. PISSIMO. FECERVNT. SIBI

LIB. LIBERTABVSQ. POSTERISQ. EORVM

SI. NON. FATORVM. PRECEPS. HIC. MORTIS

OBISSET. MATER. QVAE. HOC. TITVLO. DEBVIT.

ANTE. VEHI. EI. TV. PRETERIENS. DICAS

SIT. TIBI. TERRA. LEVIS.

On another Piece of Marble,

MYNICIO. P. F. POST. MORTEM

MVNICIPES. SVI. AERE. CONLATO. PIETATIS

CAVSSA. POSVERVNT.

The following, which is the last, may serve towards a History of the later Ages. *11. 111.*

HOSPES. ET. SI. PROPERAS. NE. SIS. IMPIVS

PRETERIENS. HOC. AEDIFICIVM. VENERATOR

HIC. ENIM. CAROLVS. V. RO. IMP.

DEBELLATA. APHRICA. VENIENS.

TRIDVVM. IN. LIBERALI

LEVCOPETRAE. GREMIO. CONSVMSIT

FLOREM. SPARGITO. ET. VALE.

M. D. XXXV.

Finally, four Miles towards the East, we find by the Foot of the Mountain, a Village called *Torre del Greco*, where I believe, in the same Man-

\* *Gruterus*, page 695. 9.

ner, the City Pompeia lies buried <sup>a</sup>; so named from the Pomp and Triumphs of Hercules, which Seneca calls, *Pompeias Celebrem Campaniæ urbem*. Vide Summonte, Pliny, Florus, Seneca and Vel-leius, who writes thus of his Great Grandfather. *Tantum hoc (sociali) bello Romanis fidem præstitisse, ut . . . Herculaneum simul cum T. Didio caperet, Pompeios cum L. Sylla oppugnaret*; and Seneca <sup>b</sup> describes it thus, *Celebrem Campaniæ urbem, in qua ab altera parte Surrentum, Stabianumque littus, ab altera Herculaneuse conveniunt, mareque ex aperto reductum amen-o situ cingunt, decidisse terræmotu, vexatis quæcunque adjacent regionibus*. Strabo calls it Πομπηϊαν, *Pompeiam*; and Servius adds a Story, founded on Æneid 7. and Verse 662, viz. *Hercules in quadam Campaniæ (urbe) pompam triumphis suis exhibuit, unde Pompeii dicitur Civitas*. And Strabo <sup>c</sup>, *Pompeiam quam Sarnus præterfluit*. This has in modern Ages, been called, *Torre Ottava*, or *Castrum Turris octavi lapidis*, because it is eight Miles from Naples, and because the Kings of Angia caused a Tower to be built there: Till in the Year 1345, a Greek Hermit came there and planted a Vineyard, with Slips brought from his own Country. This Wine pleased Queen Joan the First, so well, that she granted him the sole Privilege of fixing the Price of the Greek Wines. But the Hermit dying intestate, the Society belonging to the Cathedral of Naples, claimed a Right to succeed him, as he died without Will, and to that Purpose, they sent Annually two Agents from Naples, to settle the Price of the Greek Wine. So from the Hermit, and the Managers of the Wine, it took the Name of *Torre del Greco*. But Antonio Sanfelice is of Opinion,

<sup>a</sup> Solin. cap. 8. Columella lib. 3. cap. 2.      <sup>b</sup> Lib. 6. Quæst. Natural. cap. 1.      <sup>c</sup> Vid. Cellarium, qui citat versus-Statii, Siliij, Paulini Nolani, &c.

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that the Situation of Pompeia was, where now stands *Torre della Nunziata*.

To conclude ; if this Country (notwithstanding its having been destroyed by frequent Thunders and Lightnings, and laid waste by the terrible Eruptions of Vesuvius, and covered with Rust and Dross,) appears such a pleasant Place in our Time, What must it have been in former Ages ; in the Time of Augustus, when the Roman Triumphers, without any Fear of the Flames, used with Pleasure to frequent it ? Wherefore 'tis not to be wondered at, that they should have embellished the City of *Heraclea* with Statues, Temples, and the grand and magnificent Theatre, which (to the Amazement of the whole World) is now to be seen, in the Caves that have been dug in our Days. On which Subject, I cannot refrain inserting in this Place, an Epigram, which I litt upon in Martial, viz.

*Hic est Pampineis viridis modo Vesuvus umbris,  
 Presserat hic madidos nobilis Uva lacus.  
 Hæc juga, quam Nyxæ colles plus Bacchus amavit ;  
 Hoc nuper Satyri Monte dedere choros.  
 Hic Veneris sedes ; Lacedæmone gratior illi ;  
 Hic lotus Herculeo nomine clarus erat.  
 Cuncta jacent flammis, & tristi mersa favilla,  
 Nec superi vellent, hoc licuisse sibi.*



C H A P. IV.

*Of the first Eruption of Vesuvius, and also of that which destroyed the Cities of Heraclea and Pompeia.*

**I**T has been a Matter of great Debate among the Learned, whether Mount Vesuvius did, for the first Time, cast forth its intestine Flames, (and therewith cover the Country round about) under  
 F the

the Reign of the Emperor Titus Augustus, or whether it had not before, in remoter Ages, thrown up Flames ; of which (by Reason of the Number of Years it had lain quiet) we had no certain Account left. The fabulous Story of the Giants of Phlegra, plainly manifests the great Vulcanos which had been raised up round *Puzzuoli*, among which, the most wonderful is, *Vulcan's Hole*, or the *Sulphur Pit*, where the internal Fire may be seen thro' great Cavities ; also in the Baths, in the Sands of the Island of *Ischia* ; where I have observed Iron Dross, and burnt Pumice, lie in Strata ; and an old Poet in the Time of Julius Cesar, says concerning Etna,

*Dicitur insidiis flagrans Ænaria quondam,  
Nunc extincta super : tutisque Neapolim inter  
Et Cumas locus est multis jam frigidus annis,  
Quamvis æternum pinguescat ab ubere sulphur.*

A Passage out of a Book of Natural Philosophy, entitled *The Natural History of the Universe*, gave Occasion for the Royal Academy of Inscriptions, at Paris, to debate on that Head<sup>a</sup>. It will not be amiss to give you a brief Account thereof.

The Abbot Bannier, searched the antient Authors, and found that Mount Vesuvius was supposed to have made an Eruption before the Reign of Titus, but did not find any particular Account of it : On the contrary, that neither the Italians themselves, nor even Recupitus in his Treatise on that burning Volcano, make any mention thereof<sup>b</sup>. Strabo says<sup>c</sup>, that the Places about Vesuvius are very fertile, except those near the Opening, which are quite barren, and look covered with Ashes ; where they perceived Caverns of Stone of the same Colour, as tho' they had been burnt and calcined

<sup>a</sup> Memoires de Litterature, tom. 15. Des Embrasemens du Mont. Vesuve.    <sup>b</sup> De Incendiis Montis Vesuvii.    <sup>c</sup> Strabone lib. 5. pag. 247.

by Fire, from which one may imagine that they were sometimes fired by a Volcano, which desisted, when all the combustible Matter was spent. So Strabo, who was an excellent Writer a long Time before the Reign of Titus, positively asserts, that there was a Volcano on the Top of Vesuvius, but did not know when it was made; Diodorus Siculus <sup>a</sup> slightly mentions a former Eruption, but does not give any particular Account of it.

Pliny, to whom this Eruption was so fatal, mentions in two Places the Mountain Vesuvius: Of its Situation <sup>b</sup>; and in L. 14. treating about the Wines, he says, *ex iis minor Austro leditur, ceteris ventis alitur, ut in Vesuvio Monte, Surrentinisque collibus*: Which shews, that he knew nothing, either of the Volcano, in this Mountain, or of the sulphureous Quality of the Earth, otherwise he would (as Strabo does,) have attributed the Fruitfulness of the Vines to those Causes; for in the same Book he mentions Mount Etna, *Nocturnis miris incendiis*. Nor can any Thing be gathered from Cornelius Tacitus <sup>c</sup>, who lived in the Time of Tiberius, and says, that this was a most delightful Place: *Antequam Mons Vesuvius ardescens faciem loci verteret*; Whence one may conclude, that one Eruption of Vesuvius was after the Retirement of Tiberius into the Island of Capri, and that the Historian only alludes to that great one in which Pliny perished; for the Detail, and Circumstances of which, I refer you to Pliny junior. Even the Letter that contains the most exact Account thereof <sup>d</sup>, makes no Mention of any former Eruption.

In like Manner Eusebius <sup>e</sup> speaks only of that, in the Time of Titus, and Scaliger, in his Notes, says nothing of any other Eruption of Vesuvius,

<sup>a</sup> Diod. Sic. lib. 4.

<sup>b</sup> Plin. lib. 3. pag. 154. ediz. in fog.

<sup>c</sup> Annal. lib. 4. cap. 67.

<sup>d</sup> Plin. jun. lib. 6. ep. 16.

<sup>e</sup> Euseb.

Hist. Eccl. & Scal. ad Not. 2095.

than that in the Year 472, when the Ashes were driven as far as Constantinople, and there, caused a great Astonishment, which they celebrated Annually on the 8th Ides (that is, the 6th Day) of November, which is recorded by Count Marcellinus, under the Consulship of Marcianus \* and Festus; but the Account of this Festival is not to be found in any Greek Menologium.

The Abbot Bannier adjoins the Authority of the Poets, and quotes the very Verses in Lucretius, which I produced before, and which have been altered ten different Times in order to bring in the word Vesuvius <sup>b</sup>.

*Qualis apud Cumas locus est, Montemque Vesævum  
Oppleri calidis, ubi fumant fontibus auctus.*

Hence it appears, that the Poet was at least informed of the Quality of the Earth, round Vesuvius, and of the hot Springs in the Places thereabouts.

The Authority of Valerius Flaccus is more precise: He dedicated his Poem on the Argonauts, to Vespasian the Father of *Titus*, therefore he wrote before the great Eruption.

*Sic ubi prærupti tonuit cum forte Vesævi  
Hesperiae letalis apex <sup>c</sup>.*

Silius Italicus is still a more antient Writer, as he lived in the Time of Nero; and his Testimony appears to be the most decisive.

*Sic ubi vi cæca tandem devictus ad astra  
Evomuit pastos per sæcla Vesuvius ignes,  
Et pelago, & terris fusa est Vulcania pestis.*

From which Verses it is evident, that the Poet knew, that it had at other Times disgorged Fire, both over Sea and Land.

\* Indict. 10.    <sup>b</sup> Vers. 747. lib. 6. Vid. Ediz. di Haver-  
camp.    <sup>c</sup> Argonaut. lib. 4.



Virgil's Silence on the Subject, was taken as a Proof that he was ignorant of the Volcano in Mount Vesuvius, so much the more, as he lived so long in Naples; and the Abbot Bannier (to prove that, that ought not to be taken as a Denial of the Thing) produces a Line out of the said Virgil, which shews that the Poet was actually ignorant of the inward Fire in this Mountain; for in the second Book of Georgicks, speaking of a fertile and well cultivated Country; he makes this Comparison,

*Talem dives arat Capua, & vicina Vesavo  
Ora jugo.*

If he'd had any Notion of a former Volcano, he would at least have mentioned that it was sometimes dangerous; and would have anticipated Strabo, in the Observation of the principal Reason of the Fertility of the neighbouring Grounds. In which Place it's worth while to observe the Equivocation of Servius, who pretends that in that Passage, Virgil does not speak of *Vesuvius*, but *Vesula*; a Mountain in *Liguria*, at the Foot of the Alps: But what Probability can there be, that Virgil should join *Vesula* with *Capua*, a City so near to Mount *Vesuvius*?

I shall also quote the Sybilline Verses \*, which mention an Eruption of Vesuvius; and wherein the Author (whoever he be) makes a very visible Allusion to that in the Time of Titus; which *Xiphilinus* seems to have copied; a new Proof of a supposititious Work, which possibly has never till now been taken notice of.

In short, from all their Authorities Signior Bannier concludes, that Vesuvius had cast forth Fire in former Ages: That its Volcano was extinguished: That there is no particular Time fixed,

\* Lib. 4. vers. 127, & seq.

nor an Account of any Eruption before the Reign of Titus; and that Colonna would not have done amiss, had he mentioned none other but that.

To this Opinion of Bannier, one may add the Observations of M. Bianchini, which Sig. Freret made known to the Academy at Paris. For among the different Proofs, which this Author draws from the Epocha of the Flood, he makes use of the Observations, which were made near Vesuvius, in the Year 1689 \*.

The said Prelate relates, that on digging the Ground, about a Mile distance from the Sea, the Workmen acquainted the Owner of that Spot, that they met with several horizontal Beds of Earth, appearing to them to have been Pavements. Continuing to dig further, they found some Inscriptions, which made mention of the City Pompeia, whereupon they persisted to dig, till at seventy Feet Depth, they came to Water, which made them leave off, and all the Way they dug they found different Strata of Earth one upon another, mixt with vitrified and calcined Stones.

Whence M. Bianchini imagines that, from the Bed of Inscriptions, may be proved the different Eruptions of Vesuvius, so that without standing to examine into the actual Situation of Pompeia, (for which he refers the Reader to Baudrand's Geographical Dictionary) he concludes, that it was somewhere near Vesuvius: Wherefore supposing, as is most certain, that the Inscriptions were buried by the Eruption that happened under the Reign of Titus: From the Depth of this Bed, and from the other Strata added thereto, in the Space of 1600 Years, he infers, that the deepest of them, which is a Kind of mouldring Stone, (under which they found a Spring of fresh Water;) is the very same that

\* *Historia. Universal. provata con monumenti, e figurata con simboli degli Antietii. Roma. 1699. pag. 246.*

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was exposed to View at the Time of the Flood, and that the Beds of burnt Earth upon that, were form'd almost as long ago as the Inundation of the whole Earth; so that we may say with Silius Italicus, whom I quoted before.

*Evomuit pastos per secla Vesuvius ignes.*

But let that be as it will, it is my Business to take Notice only of that remarkable Eruption of Vesuvius, which overwhelmed the Cities of Heraclea and Pompeia in the Year of our Lord 79: (which is curiously described by *Pliny Junior*, to whom I refer the Reader, at the Place mentioned above,) wherein perished Pliny the Historian, who was then Commander of the Roman Fleet at Misenum, and seeing such a Havock and Ruin, occasioned by this extraordinary Event, endeavoured to coast along the Shore about Herculenum and Pompeia, to succour the miserable Victims of these extravagant Convulsions of Nature; when behold! the Ashes, Flames, and red hot Stones, which were ejected, filled both Air, Earth and Sea; to the Destruction of Men, Beasts, Fields, Fishes and Birds, both far and near; insomuch that the Sun was darkened, and the Clouds of Ashes being carried, not only as far as Rome, but even into Africa, Syria and Egypt, flung the Inhabitants into a violent Consternation. In fine, the two aforementioned Cities of Heraclea and Pompeia perished, together with all the People, who were assembled in the Theatre.

But as the said Theatre was one of the first Things that was discovered, the Reader will not be displeased, if I copy the whole intire Account from Dion Cassius Niceus, interpreted by George Merula, *viz.*

“ Sub Tito in Campania, horrenda, & miranda  
“ quædam obtigerunt. Magnus enim ignis per  
“ Autumnum

“ Autumnum subito exarsit. Mons enim Vesuvi-  
 “ us, qui juxta Neapolim ad mare vergit, abun-  
 “ dantis ignis fontes habet olim undique altus :  
 “ ab cujus medio ignis exoritur, quæ pars solum  
 “ igne comprehensa fuit : extra hæc omnia sine  
 “ igne etiam nunc manent. Ex hoc cum cætera  
 “ essent combusta, et in cinerem redacta, juga cir-  
 “ circumstantia ab antiquo usque nunc manent.  
 “ Quodcumque ambustum est atque consumptum,  
 “ tempore concavum factum est : ut mons omnis,  
 “ si licet magnis parva conferre, similis sit amphi-  
 “ theatro. Vertex arbores, & vites habet. Circu-  
 “ lus ab igne latior per dies fumum, noctu flam-  
 “ mam emittit, ut videatur in eo odores evaporari,  
 “ & sacrificia fieri : & quidem semper, interim vero  
 “ magis, interim vero minus. Sæpe vero cine-  
 “ res effundit, quando scilicet aliquid coactum sub-  
 “ sederit : lapides sursum mittit. Quoties vero a  
 “ spiritu, & vento violatur, sonat, & stridet ; ceu  
 “ non coacta, & constricta, sed rara, & occulta  
 “ spiracula habens. Talis igitur est Vesuvius, &  
 “ hoc quidem in eo per annum plurimum fit. Quæ-  
 “ cumque vero id temporis accidere, quamvis mag-  
 “ na, & præter solitum visa sint, tamen ad com-  
 “ parationem eorum, quæ tunc acciderunt, etiam si  
 “ omnia in unum conferantur, parva existimari  
 “ possunt. Quæ quidem sic habebant : Viri mul-  
 “ ti, atque magni humanam omnem naturam ex-  
 “ cedentes, quales Gigantes describuntur, partim  
 “ in monte, partim in finitima regione, per Urbes  
 “ interdiu, atque noctu per terram oberrantes, &  
 “ in aere percurrentes videbantur. Post hæc ve-  
 “ hemens siccitas, & vehementes terræmotus subito  
 “ facti sunt, ut planities illa universa aquis scatu-  
 “ riret, & montes subsilirent, sonitibus a cavernis  
 “ subterraneis tonitruis persimiles, supernè vero, &  
 “ in terra mugire videbantur. Mare vero freme-  
 “ bat, & Cælum resonabat. Post hæc fragor im-  
 “ mensus,

“ mensus, ceu concidentium montium exhibat. De-  
“ inde tantus fuit ignis, & fumus, ut aera totum  
“ obumbraret, totum vero Solem occultaret ceu  
“ defectus. Mox vero ex die nox, & tenebræ ex  
“ luce factæ sunt, & existimabant gigantes insur-  
“ rexisse. Apparebant quidem illorum effigies in  
“ fumo : præterea tubarum sonitus audiebantur.  
“ Putabant alii advenisse chaos, vel per ignem  
“ mundum absumi : atque fugiebant partim ex do-  
“ mibus in vias, alii vero ex mari in terram, &  
“ rursus ex terra in mare : quidam vero trepidi, &  
“ amentes, utpote qui existimabant quid securius  
“ esse præsens. Hæc autem simul ac facta sunt,  
“ eructabat immensus cinis : occupabat enim ter-  
“ ram, mare, & aera : & multa quidem alia sig-  
“ na accidebant : lædebantur homines scilicet, re-  
“ giones, & pecora, & pisces, præterea aves ab-  
“ sumebat. Insuper duæ Civitates conflagrarunt  
“ Herculaneum, & Pompeiam. Herculaneum ve-  
“ ro, & Pompeios sedentes in theatro populos ob-  
“ limavit. Tantus fuit pulvis, ut ab eo loco in  
“ Africam, Syriam, & Ægyptum penetraverit.  
“ Pervenit etiam Romam usque. Quin etiam aer  
“ totus imminens pulvere oppletus fuit. Sol eti-  
“ am obtenebratus, obscuratusque est. Nec par-  
“vus metus fuit per multos dies. Nesciebant ho-  
“ mines, quod factum est, nec conjectari, unde  
“ factum est. Existimabant enim quæ supra, &  
“ infra erant, everti : Solem in terram descendere.  
“ Cinis autem nonnihil magni incommodi attu-  
“ lit.”

This Devastation was preceded (as I before ob-  
served) by a terrible Earthquake A. D. 65. at the  
Time of the Consulship of Regulus and Virginius,  
which threw down great Part of Heraclea : Some  
will have it that then the Theatre fell, and crushed  
the People ; and that it was again destroyed by

• Vide Xisilino nella traduzione di Filandro.

G

Vesuvius ;

Vesuvius; which I hope I shall be able to prove from the Antiquities which were found there\*. We have no Occasion to trouble our Heads with what Eruptions happened between that and our Time; and it will be sufficient that we refer our Readers to the above cited Observations of M. Bianchini, and to the Authors which have treated thereon. I shall only say, that after that Eruption which destroyed Heraclea, they count up twenty six more. There is now to be seen, between Heraclea and Portici, a Plot of Ground eighty Palms broad lying on a Slant, by reason of the Currents which chiefly flowed over the ruined City. Among others, you may read with Pleasure, the Account of the last terrible Eruption, which I myself saw, and happened in May, 1737. which is very well described by the learned Dr. Nicolas di Martino, my intimate Friend; and published in the Name of the Neapolitan Academy, with Universal Applause; also another fine Description wrote by Sig. Don Ciccio Serao, Doctor of Physick, and Professor of the University. I must here mention, that at my Request, Signor Marcus Tufcher, of Nuremberg, a Member of the Tuscan Academy, now Limner and Architect to his Danish Majesty, took the Prospect of Mount Vesuvius, from Torre del Greco, and I hope in God, I shall be able to get the Draughts of the Antiquities, I am treating about in this Book.

The Matter under which the City is buried, is not all alike: In some Places, you find Currents that came down from Vesuvius. In others, a Kind of Lime, or hard Cement, proceeding from the

\* Vide Seneca lib. 6. delle naturali questioni; Plinio secundo nel 6. delle Epistole: Dion Cassio nel lib. 66. o sia il suo abbreviator Xifilino. Dionigi d'Alicarnasso nel lib. 1. Suetonio nel lib. 8. Cluverio Italia Antica lib. 4. Orosio nel lib. 7. cap. 9. della sua Storia.

same Mountain. What the Neapolitans here mean by the Currents, are the Streams of melted Sulphur, Minerals, Stones and Pitch, which were thrown out by Vesuvius; tho' these fiery Streams did not flow with that Vehemency usual in Torrents. This thick viscous Matter, runs slowly like Paste or melted Glass, and keeps its Heat a long Time, till it comes to the Sea, in which it has formed several small Promontories: By the Current's hardening as it cools, it becomes a Rock as hard as Marble, and takes as good a Polish.

As long as this Substance keeps its Motion, it is easily imagined, that it insinuates itself into all the Cavities that are in its Passage; and therefore 'tis not to be wondred, that the Places, by which it directed its Course to Heraclea, should be made level, as tho' melted Lead had been poured in. It appears as if these Rivers of Fire, had only passed thro' one Part of Heraclea: The other Part being buried under a Kind of Lime, or hard Cement, composed of Earth, and the Ashes of Vesuvius, which being mixt with Water, not only fell in the Streets, but penetrated into all the Houses, without doing them any Damage. How can this, so singular an Instance, be accounted for, without supposing that Vesuvius poured out such great Quantities of Ashes, as to rise above the Houses; and then the Sea-water making a Way into the subterraneous Caverns of the Volcano, was thrown out at its Mouth?

It is doubtful, whether those Torrents carried the Ashes into the Insides of the Buildings, where they were stopped by Obstacles which they every where met with. The Academy at Naples is of Opinion, that these Effects ought to be attributed to the heavy Rains which frequently fall, after an Eruption. Many Authors say \*, that Vesuvius throws out greater Quantities of Water than of

\* Celeno dell' erugino del Vesuvio tom. 4. pag. 4.

Fire, in its Eruptions: And in the Eruption in 1631, the Harbour of Naples was quite dry for the Space of a Minute, on the 10th of December, and all Sorts of Shell-fish were mixt with the Stream which fell from the Mountain. As this last Circumstance is certainly true, it is an indisputable Proof, that the Sea had forced itself into the Volcano, and was again thrown out at its Mouth: The two Inscriptions which were set up; the one in the Road that goes to Portici; and the other, in that which goes to Torre del Greco; strengthen this Conjecture. Domenico Antonio Parrino<sup>a</sup>, in his Description of the Gulf of Naples, speaking of the Eruption in the Year 1698, assures us, that the Sea in a Minute's Time retired twelve Paces, and at the same Time, the Water issued out of the Volcano, so that they found on the Brink, great Quantities of Sea-fish calcined, and which stunk of Brimstone. Pliny the second, who was an Eye Witness of the Eruption, which occasioned the Death of his Uncle; (at the same Time as Heraclæa was demolished) positively declares, that the Sea seemed to swallow itself up, and to be again drove back by the Convulsions of the Earth.

Among the Dross and spongy Stones (in which are Metals mixt with diverse Sorts of Minerals) cast up by the Eruption in 1737, there was found a Stone, which was at first thought to be an Emerald, and being put into the Hands of Count Bartholomew Edward Pigetti, Secretary to his Majesty; (a Gentleman, in whom all the good Qualities imaginable were met together:) It was resolved upon, to engrave the Mount Vesuvius on one Side; and on the other, in small Characters, the following Words of my composing: *E Vesuvio natus, parentem ignivomum exhibeo.* But as the Stone had a great many Flaws, and was but very

<sup>a</sup> Parrino pag. 11. & 13.



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little harder than those Chrysolites, that are called Granatelli, of which there are Numbers to be found in this Country, it was found impracticable. Wherefore it was repolished, and wrought to the Size of a small Bean, of a faded greenish Colour. This is what I was willing to relate, in order to inform those who have read these Things, published by different Authors; of the true State of the Case.

*agency of Nature, that the  
which is a great deal  
against the common*



*because the nature of the  
the other is the same  
which*



A  
DESCRIPTION  
OF THE  
DISCOVERY  
OF THE  
Antient City of HERACLEA.



PART II.  
*Of the Antiquities of HERACLEA.*



CHAP. I.  
*An Account of the first Discoveries made in 1689 and 1711.*



It will be necessary, for the Satisfaction of the Curious (Enquirers into such new and unexpected Things, brought to light after so long a Course of Time) that we should begin this Discourse with the first Tracts, i. e. from the End of the last Age. I shall therefore recount all that is mentioned in the Memoirs of the Royal Academy at Paris \*, and

\* Mem. de Literat. tom. 15. Des embrasemens du M. Vefave. like-

likewise, give you the whole Relation out of the celebrated M. Bianchini's Book of Universal History \*.

First, from the Memoirs of the French Academy.

*As some Workmen were digging at the Foot of this Mountain (Vesuvius,) about two Miles from the Sea ; having come to a pretty great Depth, they observed some Strata of Earth, which appeared to be regularly disposed, as tho' they were Floorings or Pavements, horizontally placed, one above the other.*

*The Owner of the Ground, being thereby invited to search farther, continued the Digging, and under the fourth Layer, finding some Stones with Inscriptions on them, he ordered them to continue their Search, till the Water coming in should prevent them. Whereupon they dug till they came to above a hundred Palms depth, and found various Floorings, alternatively one under another ; one of cultivable Earth, another of black vitrified Stone, of which, (for the greater Certainty) I shall give you an Account in the very Words, which Francis Piccetti, (a famous Architect in Naples, much celebrated for his curious Museum, or Collection of Antiquities, of his own compiling) communicated to several Persons, and particularly Sig. Adrian Arianus, Professor of Mathematicks at Rome, and much esteemed for his great Experience in the Study of Philosophy, &c. viz.*

“ In the Year 1689, in a Hole dug in the Side  
 “ of Mount Vesuvius, about a Mile from the Sea ;  
 “ in that Spot, where formerly was the Villa of  
 “ Pompey <sup>b</sup>, I observed that the clodded Earth, and  
 “ vitrified Stone were laid in a kind of pleasing Regularity ; and that the Earth, which is continually falling from the Mountain unto the plain

\* Istoria Universal. di M. Bianchini. Rom. 1699. pag. 246. e Ivi. 1748.    <sup>b</sup> Or rather City of Pompeia, as will be seen afterwards.

“ Ground,

# 48 A DESCRIPTION of the

“ Ground, and into the Sea ; together with the  
 “ Streams of melted and vitrified Stone, that  
 “ flowed from the sundry Eruptions, had disposed  
 “ Things in the following Manner, viz.

*Among which, what they found first, was twelve  
 Palms of cultivated Earth, viz.*

12 Palms of cultivated Earth ; then

4 Palms of black vitrified Stone, that the City is  
 paved with ; then

3 Palms of solid stiff Earth ; then

6 Palms and a half of vitrified Stone, under which  
 they found <sup>a</sup> some Coals, then Iron Door-locks,  
 and two Inscriptions, shewing that in that Place,  
 had been the Villa of Pompey ; then, about

10 Palms of solid Earth ; then

2 Palms and a half of vitrified Stone, as above ; then

3 Palms of stiffer Earth ; then

4 Palms of vitrified Stone, more slaty <sup>b</sup>, and lighter  
 than the former ; then

25 Palms of much stiffer Earth, like a Kind of Stone.

16 Palms of vitrified Stone as above, very heavy <sup>c</sup> ;  
 then

12 Palms of a softish Stone, below which they found  
 sweet fresh Water in great Quantities, which  
 stopped their Search.

“ The Inscriptions (*says M. Bianchini*) found,  
 “ together with the Tools and Iron-work, twenty-  
 “ five Palms deep in the Ground, carry with them  
 “ such Signs of the Age, in which that Plain was  
 “ inhabited, and of the Romans having erected  
 “ them ; as would persuade any one to believe,  
 “ that the six Palms and a half of vitrified Stone  
 “ was deposited there, by the Eruption which oc-

<sup>a</sup> Strati 4. dalla superficie della Campagna alle Iscrittioni,  
 due de' quali di pietra fusa. <sup>b</sup> Strati 4. dalle Iscrizioni piu  
 sotto, due delle quali di pietra fusa. <sup>c</sup> Altri 2 Strati piu sotto,  
 uno de' quali di pietra fusa.

“ caused the Death of Pliny, in the first Year of  
“ the Reign of Titus, and by which the Pom-  
“ peian Inscriptions were buried, which are said  
“ to have been afterwards, laid up in the Musæum  
“ of Francis Picchetti mentioned above, whose  
“ Death rendered it very difficult to obtain a Copy  
“ of the Inscriptions; but I hope to be able to  
“ subjoin them at the End of the Book, when they  
“ shall be transmitted me, which I shall be very  
“ desirous of, in order to resolve a Doubt, which  
“ I have concerning this, i. e. whether they relate  
“ to the City of Pompeia, or to a Villa of Pompey  
“ the Great, and his Children. For the Villa be-  
“ longing to that Family, and the great Captain  
“ da Loffredo, is thought not to have been situ-  
“ ated near Vesuvius, but nearer to Pozzuoli, and  
“ not far distant from the Lacus Avernus: On  
“ the contrary, Sig. Baudrand, in his Lex. Geo-  
“ graph. infers from both antient and modern Au-  
“ thors, and the Stones dug up a little before the  
“ Year 1634, that the City of Pompeia was situ-  
“ ated near Scafati in the Plain at the Foot of  
“ Mount Vesuvius, and was much molested with  
“ the Matter that runs down from the Mountain,  
“ in the Time of any Eruption.” Thus far M.  
Bianchini.

The Prince d’Elbeuf being at Naples, in the  
Year 1711, purposed to build himself, (near *Portici*,)  
a pleasant House, on the Sea-shore, and joining to  
a Convent of Friars of the Order of St. Peter  
d’Alcantara, and was at the same Time, thinking  
to floor some Ground-rooms with a new Kind of  
Terras. He knew that some Persons at Resina,  
attempting to dig a Well, had found in that Place,  
some Pieces of yellow Antique, and other coloured  
Grecian Marble. Whereupon he ordered that they  
should continue to dig, on a Level with the Water  
in the Well, and search out for a sufficient Quan-

tity of that Marble, which he intended to powder, and therewith to finish the Terras for his said Country House, which at present belongs to the Dukes of Laviano, and the Princes of Cannalunga, my intimate Friends.

Scarce had they begun to dig sideways, before they found some beautiful Statues, among which was a Marble one of Hercules, and another which was imagined to represent Cleopatra: Then proceeding on towards the Farm of Don Antonio Brancaccio; the Diggers met with several wrought Columns of Alabaster, which appeared to them to be a Temple of a round Form, ornamented on the Outside with twenty-four of those Columns, the greatest Part of them Yellow; many of which were carried to the Farm of Counsellor Salerno.

The Inside of the said Temple had been adorned with the same Number of Columns; between which were as many Statues of Grecian Marble, tho' broken; it was also paved with yellow Antique. The Statues were sent by the abovesaid Prince d'Elbeuf, to Vienna, as a Present to Eugene, Prince of Savoy.

They tell me there was also dug up a great Block of Marble, with the following Letters of Metal inlaid in it.

APPIVS PVLCHER. C. FILIVS  
 S B D . . . . VIR. EPVLONVM.

They also found a great Quantity of African Marble, which was wrought into Tables, by the ingenious Architect, Joseph Stendard\*, who went down into the Hole they had dug. After that, their

\* D. Giuseppe Stendardo, a Neapolitan Architect, died at Florence in the Year 1735, and was buried in the Church di Santa Felicità; and his Executors erected a Monument for him, with the following Inscription, composed by the Author of this Treatise; who was a great Friend of his.

IOSEPHO.

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their Search was stopt, to avoid being called upon for some Dues, claimed by the Ministers of the Government, who, (*in all Kingdoms,*) by their Way of Proceeding, are often the Occasion of the most beautiful Monuments of Antiquity remaining buried, to the great Prejudice of the learned Part of the Republick.

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C H A P. II.

*An Account of the Discovery of the antient Theatre at Heraclea.*

THESE remarkable Discoveries were first begun to be made, at the Time I was ordering and disposing the copious Library, and celebrated Musæum, (known thro' all Europe, by the Name of the Farnesian Musæum,) in the King's Palace at Naples, over which, by the King's Order, dated the 12th of November, 1738, I had the Superintendency.

The King of the Two Sicilies, being, in the Month of December at Portici, about four Miles distant from Naples, there were found, in the above mentioned Well, some Pieces of Marble. Whereupon the King gave Orders, that they should search at the Bottom of the Well ; so entering the Cavern (whence the abovesaid Prince d'Elbeuf had, in the Year 1711, dug out the Statues above de-

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IOSEPHO. STENDARDO  
MATHAEI. F. NEAPOLITANO  
GENERE. ATQ. INGENIO. CLARISS.  
SVB. IMPERATORE. CAROLO. VI.  
REGII. DICASTERII. SACRAR. RATIONVM  
ET. SENATVS. SANCTAE. CLARAE  
ARCHITECTO  
EXECVTORES. EX. TESTAMENTO  
AMICO. OPTVMO. PP.  
V. A. PL. M. LX. OB. FLOR. MDCCXXXV.

scribed,) and going to the further End, with their Mattocks, they found two Fragments of Brass Equestrian Statues, larger than Life, and this, a small Matter above the Surface of the Water, which was about eighty-six Palms deep in the Earth.

Proceeding to search laterally, or sideways, as they were digging along, they brought out two gowned Statues of Marble, which also were larger than the Life: The Face of one looked like Augustus; after that, they every now and then litt upon some Pilasters of Brick, very well made, and plaistered over, and painted with various Colours, and among them another gowned Statue, entire, on a Marble Pedestal.

Another Day, his Majesty went to see the said Statues, when I, who followed him, as was my Custom; was asked by him, the Meaning of some Letters of a Cubit long, on Part of an Architrave, which being in different Pieces, seems to be as follows.

... A... MAMMI... VS. IIVR. QVN. F...

And having in my Mind, the Passage of Dion \*, which gives an Account of Heraclea, being overwhelmed by the first Eruption of Vesuvius, together with its Theatre, where the People were entertaining themselves; upon seeing the Name of a Duumvir, and also a T joined to a Piece of an H, which appeared to me to have been Part of the Word *Theatrum*; I ventured to assert, that it might be Part of the Theatre of Heraclea, which was ruined.

I was not mistaken in my Opinion; for, causing myself to be let down with a Rope about my Middle, I went into the Cavern, and ordering them to

\* Xiphil. ad Dion. in Tit. pag. 251. Lugd. 1559. Duasque urbes Herculaneum ac Pompeios populo sedente in Theatro penitus obruit (Vesuvius.)



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work further; they observed, as it were, some Steps of a great Wooden-staircase; but these seeming to me too high to serve for going up and down, and the Edges tending not in a strait Line, but rather circular, I ordered them to try further on, whether they could discover another Staircase. Having searched several Places, and turned up the Ground all about, I perceived it to be the Seats on which the Spectators sat to see the Plays, as I had before (as it were) foretold.

I went immediately, and acquainted the King with it: They then found some more Pieces of the same Architrave, which served to prove my Assertion. Those Fragments being by me put together, were as follows:

A....MAMMI...RVFVS. II. VIR. QVIN. **THEATR.**  
ORCH. DE SVO.....

So that I could with more Certainty assert, that this was the *Theatre* of the City *Heraclea* with its *Orchestra*, built at the Charge of Mammianus Rufus. And in Order, that all they who (because they had not been Eye-witnesses) doubted the Existence of the Theatre, may be convinced of the Truth thereof, there is another Part of the same Architrave found, with two Inscriptions in cubital Letters, which serve to explain the former, and I imagine had been placed over the two principal Doors of this beautiful Theatre. The second, bearing moreover, the Name of *Publius Numisius*, the Architect, of whom we shall speak hereafter.

L. ANNIVS MAMMIANVS. RVFVS. II. VIRI

QVINQ. **THEATR.** O. P. NVMISIVS.  
P. F. ARCH. EC.....\*

\* L'ho veduta riportata corrottamente così in una relazione;

L. ANNIVS. L. F. MAMIANVS. RVFVS. II. VIR

QVINQ. THEATRO.... NVMISIVS. P. F.

ARO..... HERCVLANEN.....

Near

Near the said Inscription, which was dug up the 11th of December 1738. they found some Fragments of brasen Horses gilt, one of which in falling, had one Side so compleatly drove into the other, that it appeared to be only the Half of one : Afterwards they found some Pieces of a Carr or Chariot belonging to the said Horses, with the Wheels whole, all of Brass gilt ; wherefore I imagine that the two chief Doors of the Theatre were adorned, (above the Inscriptions) with these Chariots and Horses, as is seen in Triumphal Arches on Medals. I don't doubt but we might find the Equestrian Statues to represent some of the Emperors, were not the Heads wanting. Wherefore it was agreed, with one of these Trunks of Statues which was judged good for nothing, to make two great Medallions with the Mouldings of Brass, about two Yards high, with the Pourtraits of the King and Queen.

Going frequently to this Well, I caused them to clear away the Earth all about the Theatre, the Outside of which, I observed to be raised on sundry equidistant Pilasters of Brick, adorned with Cornishes of Marble, Plaister'd with a kind of Terras, variously coloured, in some Parts like a Jasper, in other Parts black and glossy, like the Glasing of China. Finally, I saw the inside Stairs, which led to their respective *Vomitories* \*, and to the Seats for the Use of the Spectators, so that I conceived great Hopes of finding some beautiful Marble Statues, either standing on the Top, or fallen down.

And my Hopes were not vain, for they dug up daily throughout that Year, many Pieces of Marble, such as beautiful Capitals of the Corinthian Order, and other smaller ones of Rome Antique, neatly wrought, and various Incrustations of African and

\* Doors from every Tier of Seats, to go out, under the vaulted Galleries.

Serpentine Marble, yellow Antique, and Egyptian Pebble, Fragments of Mouldings, Cornishes, and Architraves, of a curious Taste, and perfect Workmanship.

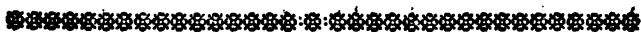
Having laid open the Seats in the Theatre for a considerable Way, they were found to be eighteen in Number, among which were perceived some rather lower, in a right Line, which served as Stairs to the (*Vomitories*,) and to the inside Stair-case of the Buildings: Having ascended the eighteen Seats, you come on a landing Place, running round the Edifice, which I knew to be the *Precinzione*\*, above which, there are more of them Steps to ascend to the second. This *Precinzione*, being in a great Measure, cleared from the loose Earth, afforded me Room to calculate, that this Theatre, together with its *Orchestra* or *Cavea*, was about sixty Palms in Diameter, being entirely inlaid with diverse Sorts of African, Grecian and Egyptian Marble, red and yellow Antique, veined Agate, and other curious Marbles. In a Manuscript Account, which I saw, the following Dimensions of the Theatres are set down, but I don't know how true, *viz.* That the outer Circumference of the Arena was two hundred and ninety Feet; an hundred and sixty Feet the outer, and an hundred and fifty the inner Diameter; the Stage or Place for acting was seventy five Feet in Breadth, and only thirty in Depth.

This Theatre appears, from the Pieces of Mouldings, Cornishes, Brackets, and other Ornaments of Architecture, and from the Quantity of Marblestones, and Fragments of Columns (which belonged, either to the Stage, or to the adjoining Temple, which was discovered a great While before) to have been a most beautiful Building; whether we examine the Structure of the Caverns, and internal

\* Vid. il passo di Calpurnio citato dal Sig. Marchese Maffei.

Corridores built with Bricks, ornamented with Cornishes of Marble, on which are the Arches which supported the Seats. Or if we look into the Dens, or the other Steps, by which the Spectators went from one Range of Seats to the other.

I should have been willing to have described very distinctly, all its Parts, if my Desire of having it laid open, could have been effected : But the great Quantity of Earth that had been laid over it, by the many and vast Eruptions of Vesuvius, together with the Houses and other sacred Edifices built thereon, prevented the putting it in Execution.



### C H A P. III.

#### *Observations on the said Theatre.*

**I**T is very probable, that the Theatre had been built as long as the City *Heraclea* ; for, (as we have seen before ;) that Part of the Country was formerly inhabited by the *Osci*, who, as is well known <sup>a</sup>, were the Authors of obscene Plays, and the *Versus Fescennini* ; and the Tuscans were supposed to have been the Inventors of the Histrionical Representations. And altho' *Plutarch* derives the word *Histrion*, from a certain Philosopher of Cyrene or Macedonia, called *Ister* ; yet all agree with *Eschius* and *Thomas Dempsterus*, that *Ister* is one, out of the small Number of antient Tuscan Words that are extant. *Livy* <sup>b</sup>, speaking of the first Introduction of the *Festi Histrionices*, into Rome, attributes it to the Tuscans, and says, that the Word is derived from them.

I am of Opinion, that Mention is made of that

<sup>a</sup> Cic. nel lib. 7. dell' Epist. fam. epist. 1. fa menzione delle Comedie fatte fare da Pompeo per la dedicazione del suo Teatro.  
<sup>b</sup> Lib. 1.

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Theatre, in the following Inscription on a Stone, taken from the learned Canon Mazzocchi; who called it, *Pagiscito* or the Pagan Law <sup>a</sup>.

PAGVS. HERCVLANEVS. SCIVI<sup>II</sup>. A. O. X. TERMINA . . .  
 CONLEGIVM. SEIVE. MAGISTREI. IOVEI. COMPAGE<sup>q</sup>. S. .  
 VTEI. IN. PORTICVM. PAGANAM. REFICIENDAM  
 PEQVNIAM. CONSVMERENT. EX. LEGE. PAGANA  
 ARBITRATV. CN. LAETORI. CN. F. MAGISTREI  
 PAGIEI. VTEIQVE. EI. CONLEGIO. SEIVE. MAGISTRI  
 SVNT. IOVEI. COMPAGEI. LOCVS. IN. TEATRO  
 ESSET. TAMQVASEISEILVOOS. FECISSENT. &c.

As this was in a College of Jesuits in the Village of Recale, near Capua, we may suppose that that Place was called formerly *Herculanœum*, and afterwards corruptly, *Recale*, and besides, they had the Temple of Jupiter near them; and the *Hera*-*cleans* gave those that belonged to the said Temple, the Privilege of sitting in the Theatre, they having built a Part thereof at their own Expence. But, is not it possible that this Inscription, may have formerly been brought from our *Heraclea*? We know very well it was done in the Year of Rome 659, a great while before the Settling of the Campanian Colony, and at a Time when *Heraclea* did not deserve the Name of a City. *Dionysius Halicarnassæus* calls *Heraclea* *Oppidulum*, or *Pagus*, into which, when the Colony entered, they augmented the Buildings, and embellished the Theatre with new Pillars, and the Statues of the Roman Knights, who either protected or frequented those Parts. *Falcus* and *Summionis* attest, that *Portici*, which is now one of his Majesty's Palaces; was the Seat of *Quintus Pontius Aquila*, and that the Theatre was at first built, in proportion to the Smallness of the Place, and very probably of Wood.

<sup>a</sup> De Camp. Amphit. cap. 8. pag. 148.

But searching more narrowly into our Theatre, I was presently struck with the Beauty of the Characters, some of which were tied together, as may be seen in the Medals of Augustus's Time; the gowned Statues without Beards, with short Hair, and of perfect Workmanship, all which bear the Appearance of being done in that Time. The Formation of the inside Work gave no small Confirmation, being of Bricks, on one of which I read these words,

ABDAE  
LIVIAE

Abda or Abdala was the Name of a Slave in Africa, who was set over all the other Slaves that made Bricks; and pertained to the Empress Livia, the Wife of Augustus.

If the Account of the Life of Appius Pulcher was extant, and the abovesaid Fragment entire, which makes mention of the Epuloni; from their Number, or from the Space of what is wanting, one might possibly get some Light into the Time of its Building; for the Epuloni were at first, two; then three in the Time of Pacuvius, and lastly were increased by Silla and Augustus to seven.

I cannot tell how to explain the three Figures thereon, (which I have never seen on any Monument) any other way than thus, *Templum Baccho dedicavit suo sumptu Septemvir Epulonum*<sup>a</sup>: Which signifies, that the Temple which the Prince d'Elbeuf found, was by Appius Claudius, dedicated to Bacchus, himself being one of the Epuloni. And among the Fragments of Marble, I perceived the Trunk of a Statue, which might possibly be that of Bacchus; and joining together the following Letters, which were on a Marble Cornish, viz.

<sup>a</sup> Simili spiegazioni da il Nicolai *de Siglis Veterum*, e frequenti ne sono gli esempi in Roma.

...., LON.....VIR. EPV.....

I imagine it to have run thus, *Patrono Coloniae, Septemviro Epulonum*; whence this also may pertain to Appius Claudius. Some doubt the Veracity of the former, which was shewn me in Manuscript; but, as the Inscription of Annius Rufus was a double one, so also might this of Appius Claudius Epulo.

I have found two Appii Claudii Pulchri, Sons of Caius. The one Consul with P. Servilius Anno Romæ 674; the other with Caius Norbanus Anno Romæ 715. These were, without doubt, sprung from that noble Family of the Claudii, famous for giving Birth to that Decemvir, who brought in the Laws of the XII. Tables from Greece; and was the Occasion \* of the beautiful Virginia being killed by her Father in the Senate-house; and also for having produced so many great Consuls and Emperors of Rome.

That Part of the Country, which we now call *the Kingdom of Naples*, was at that Time much indebted to that Family, on Account of Appius Claudius Coccus making the famous *Via Appia*, called by Strabo <sup>b</sup> *Longarum viarum reginam*, which is not better described by any one, than by Procopius, who says it ends at Capua; but others tell you it goes as far as Brundisium.

*Brundisium longæ finis chartæque, viæque.* <sup>c</sup>

\* Vid. le controversi tra il Sig. Marchese Tannucchi, e il sig. P. Grandi, quando erano Professori in Pisa, dirette all' Accademia Etrusca di Cortona, stampate in Pisa, e Lucca nel 1728.

<sup>b</sup> Cic. in Orat. pro Cælio: *Appius Claudius Cæcus pacem Pyrrhi diremit, aquam adduxit, viam munivit*: Sopra tal passo fu formata la falsa Iscrizione di Arezzo, riportata dal Grutero, e da altri: APPIVS. CLAVDIVS. CENSOR &c. Vid. Staz. Sylv. Carm. 2. Sanfelice in Campania. Eutrop. l. 2. Frontio. de Aquæduct. Lipsium ad Tacit. Procop. de bello Got. lib. 1. Nicolas Bergier. Histoire des grands Chemins l. 2. ediz. di Bruselles 1736. pag. 221. Liv. l. 9. c. 29. il Canonico Pratilli della Via Appia in fogl. Napoli 1745. <sup>c</sup> Horat. lib. 1. Sat. 5.

I observed certain Remains of it, on the Mount Posilipus, near one Part of my Territories ; which led from Pozzuolo to Naples. But it did not run farther than Capua, till the Year 341. Galenus <sup>a</sup> attributes the Extending of it, to Trajan, others to Cesar, and others to Augustus <sup>b</sup>.

Supposing the second Appius Claudius was Governor of the Colony, when the Theatre was built, it will appear to have been about the Time of Augustus.

But from the Name of the Architect, I draw another Supposition.

#### P. NVMISIVS P. F. ARCHITECTVS.

In the first Place I say, 'tis very rarely that you find any Inscription, where the Names of the Artificers are set down, and especially Architects, even tho' it were erected at their own Expence ; for it was not allowed among either Grecians or Romans, to put their Names. Pliny tells us, that Batracus and Saurus, two Architects, not being allowed to inscribe their Names on a Building, put up in lieu thereof, the Hieroglyphicks. *Batracum & Saurum Lacones, Architectos in columnarum spiris insculpta nominum eorum argumenta Rana, & Lacerta* <sup>c</sup> ; the latter of which, is believed to have been the Maker of the Marble Vase (on which are wrought the Solemnities of Bacchus) in the Justinian Garden at Rome, because there is the Representation of a Lizard, which has no Relation to the other Part of the Carving. M. Bianchini observes, that there were only two Instances, of the Names of Architects being recorded, among the Latins ; sc. in Pozzuoli, and in Verona ; and a Pourtrait of an

<sup>a</sup> Galen. 9. Therapeutica. <sup>b</sup> Vid. Adriano della Monica della Via Appia, & Lipsi. ad Tacit. l. 2. qui putat id factum à Caio Gracco, vel Cesare, vel Augusto. Pratill. poc' anzi citato della Via Egnazia, &c. <sup>c</sup> Vid. Monsignor del Torre Iscriz. di M. Aquilio. cap. 8.



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Architect, in an old Painting; which is in the Possession of the Marquis Alexander Gregory Caponi. On the *Imoscapo* <sup>a</sup>, or Fillet of the *Colonna Antonina*, you'll find the Name of Nilus Ægyptius the Architect; which being so seldom found, confirms the Prohibition, chiefly in Places that are visible and conspicuous; and that it was permitted only in low and hidden Places, as the Pipes of an Aqueduct; Bricks, Lamps, and Tombstones; whence, on seeing this Name in so conspicuous a Place, as the great Architrave on which is the Name of a Quinquennial Duumvir, I conclude it must have been done before the Prohibition (which, among the Romans, was in the Reign of Adrian) and about the same Time as this at Verona <sup>b</sup> where you read,

L. VITRUVIVS. L. CERDO. ARCHITECTVS.

which was in the Reign of Augustus.

On the House of Terracina, also you will find:

C. POSTVMIVS. C. F.

POLLIO

ARCHITECTVS.

But as to Numisius the Architect, I say, the Learned have never so much as mentioned him in that Character. The Family of the Numisii is not unknown, for you may find a great many of that Name in Reintsius and others.

Vitruvius, in the Preamble to his first Book, mentions one *Publius Minidius*, who, together with Marcus Aurelius, and Gneus Cornelius, in the Reign of Augustus, attended the said Vitruvius in the preparing and managing the Catapulta's, Scorpions, and other warlike Instruments. I observe

<sup>a</sup> Vid Archit. di And. Pallad. Vicentino. Tom. 3. tab. VIII. pag. 15.

<sup>b</sup> Bianchini Comment. Lapid. Antiq. cap. 1. Gruter. 186. 4. Maffei Verona illustrata; c Tract. del' Anfitreati. further,

further, that all the antient Volumes of Vitruvius do not agree about this Name; for some call him *Publius Minidius*, some *Publius Numidicus*, and others again, *Publius Numidius*, which Name is like to that of *Numisus* in the Inscription in the Theatre, which must be the right Name of the Companion of the famous Vitruvius, the most compleat Architect that ever was; and thereby we may find out the Time of the Building of the Theatre of Heraclea, which is what we want to know.

We have before proved, that this Theatre was built by Lucius Annius Mammianus Rufus, Quinquennial Duumvir, the Son of another Lucius, under the Direction of *Publius Numisus* the Architect.

As to the Family of the Annii, we have several Records of them, both in History, and in the Inscriptions, mentioned in the Books of Antiquarians, among which, I shall only set down this,

T. ANNIVS. ITALICVS. HONORATVS

quoted by Robertello <sup>a</sup>, and another Q. Annius, one of the Senators, who were in Catiline's Conspiracy <sup>b</sup>, and Marcus Annius Verus Pollio, who, according to Petavius, was Consul together with M. Plautius Sylvanus, Anno Rom. 824. and A. D. 81. which was a short Time after the Eruption of Vesuvius. From all which I imagine, that the two Marci Memmii Rufi, Father and Son, mentioned by Reinesius <sup>c</sup>, in an Inscription, which he copied from Capaccius <sup>d</sup>, and which he asserts was in the City of Heraclea, ought to be read Mammi or Mammiani, as they were Duumvirs of this City, and raised publick Buildings at their own Expence,

<sup>a</sup> Vid. Middleton's *Life of Cicero*, tom. 1. p. 279. <sup>b</sup> Salust. p. 17. EP. Annio Rufo III. Vir. A. A. A. F. F. Goltz. Inscr. p. 155. <sup>c</sup> Reines. Inscr. class. 7. n. 15. <sup>d</sup> Capac. lib. 2. Hist. Neap. c. 9.

viz. PONDERALE. ET. CHALCIDICVM. ET SCHOLAM. Also for the publick Games and Shews, presented to the Publick, at the Dedication. I am also induced to believe it, from other Mistakes, which the above Reinesius has taken notice of, in the said Inscription; whence I conclude that L. Annius Mammianus, who did this great Performance, was either one of the Duumviri of the Colony of Heraclea, or a Descendant of him.

Therefore L. Annius was *Quinquennial Duumvir*, or chief Magistrate of the Colony, which ought not to lessen his Esteem, as the principal Romans coveted to be elected *Duumvirs* in the Colonies. Pompey the Great was *Duumvir* of Capua, along with one of the Antonian Family, and the Names of the Decuriones were engraven in Brass. And this serves to prove that Heraclea was a Roman Colony.

I shall draw Proofs of the *Quinquennial Duumvirate* of Heraclea, not only from this Inscription, but from other Authorities. Tho' the Cities of Campania *Fœlix*, being originally Grecian, and governed by the Athenian Laws, they had the Liberty (whilst under the Roman Empire) to observe their own former Customs, and to live according to their own Laws, and yet had the Privileges that belonged to the Citizens of Rome; which is a Thing uncommon. What Cicero says of the Heracleans and Neapolitans, puts it beyond all Doubt; for he, speaking of the Julian Law<sup>a</sup>, adds, that there were great Disputes between these two Cities, because many preferred the Liberty of their Laws, before the Privilege of being accounted Citizens of Rome: *Quum magna pars in iis civitatibus fœderis sui (quo nempe leges iis relictæ) libertatem Civitati anteferebant*; and this was the Reason that those who became Citizens of Rome, were no longer among

<sup>a</sup> Pro Balbo.

64 *A DESCRIPTION of the*

the Number of the Confederates. Hence it comes, that the Duumvirs of Naples and Pozzuoli called themselves Arconti \*. Further, Reinesius affirms, that *quos vocant Duumviros, (IIIVIRI) Archontes ἄρχοντες, repræsentabant Coloniae Consules*. They stiled themselves Demarchi for the same Reason, for the Magistracy of Naples was called Demarchia, as Strabo says, *Argumento rei sunt nomina Magistratum Principis græca, posterioribus temporibus Campana Græcis permixta*; and Spartianus says positively, they were *Quinquennali*. *Apud Neapolim Demarchus in patria sua quinquennalis*. It was the very same in Heraclea, as may be seen in the Inscription of *Concessianus*, of whom we spoke before.

It is certain, that the other Grecian Colonies had Quinquennial Duumvirs. On a Medal of Nero, in the Royal Musæum, you may see one Tiberius Claudius, in that Post at Corinth, who possibly was of the Imperial Family, with the Head beautified; (i. e. *with a Glory round his Head*)

NERO CAESAR. GERM. AVG.

And on the Reverse,

COR. TI. CLAUDIO. IIIVIR. Q. ADV. AVG.

*Corinthus. Tiberio Claudio, Duumviro Quinquennali: Adventus Augusti.*

In order to know, whether there were Quinquennial Duumvirs any where else, see Vaillant <sup>b</sup> and Gruterus, whose Examples are set down, by Damadenus, in the *Tabula Canusina*, which is at present in the Possession of the Marquis Riccardi at

\* Vid. la Dissert. del Sig. Abbate Guaſco Piemont. Acad. Etrusco. sopra l'Autonomia de' Greci che si stampa nel tom. V. delle Dissert. dell' Academia di Cortona. <sup>b</sup> V. Valliant. Colonialiar. t. 1. Vid. Lettere critiche d'un Academ. Etrusco. ad un Academ. Fiorent. & Jo. Lamii in Antiq. Tabul. Æneum observat. Flor. 1747.

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Florence ; Bulengerus calls this Space of Time  
*Lustro Municipale.*

I have read in Manutius as follows \*.

IVIR. QVIN. COL. IVL. HISPELL.

And thus,

BIS. DVOMVIRO. QVINQ.

II. VIR. ITER. QQ.

Cardinal Noris <sup>b</sup> was in a Doubt, with respect to the Time of the Duumvirate ; wherefore I shall leave it, to be decided by Sig. Gori, and Doctor Lami, who have discoursed very learnedly on that Head <sup>c</sup>.

It remains now to say something concerning the other Part of the Inscription in the Front.

DE SVO.

We know that Lucius Annius Mammianus Rufus built the Theatre with its Orchestra, at his own Expençe, but cannot tell what Letters followed the words *De suo*, because the Stone was broke : In Gruterus <sup>d</sup> we have it thus ;

DE. SVO. D. D.

that is, *Dedicaverunt*. But whether it is a D. or an F, *dedicavit*, or *fecit*, 'tis the Mark of a generous and great Soul : The Marquis Maffei, and the Canon Mazzocchi <sup>e</sup> imagine *dedicavit* to be the same, as *posuit*, *perfecit*, as Signor Muratori observes <sup>f</sup>, who also declares, that he will not decide this Point. Reinesius <sup>g</sup> has it thus :

THEATRUM. ET. PROSCENIVM  
REFECERE. LVDIS. SCENICIS  
BIDVO. DEDICAR. D. S. P.

\* Manut. Orthograph.    <sup>b</sup> Cœnotaph. Pisan. Carlini. Fasti. Attici. t. 2.    <sup>c</sup> Lettere ad un Academico di Cortona, p. 69. Pag. 307. n. 8.    <sup>d</sup> Dell' Anfiteatr. e Mazœch. de Amphiteatr. Campano.    <sup>e</sup> Acad. di Cortona, tom. 2. pag. 149. Inscript. Class. 4.

Hence arises a Curiosity to know what the Orchestra was. Justus Lipsius says, it was the first five Rows of Benches, on which the Senators and Decuriones sat; above these were fourteen more Benches, for the Use of the Knights, called *Equestria*, and all that went higher, was for the common People, thence called *Popularia*.

Grevius, Signor Mazzocchi, Spanemius, Buntingerus, Arduin, and other renowned Persons think also, that the first Seats were the Orchestra, called by Martial, *Linea dives*. Marquis Maffei is of a contrary Opinion, affirming that the Orchestra of the Theatres, was nothing but the *Area*, by us called *Platea*, which was used by the Grecians, for the Dancers; whence it had its Name also among the Romans, who continued the Use of Dancing on the Stage. In another Place, he says, that he never found any antient Author, that mentioned any Part of an Amphitheatre to be called Orchestra; and rejects the Word, together with its Signification. This Opinion was first published, by a modern imaginary Displayer of the Magnificence of the Antients, treating of the Theatre at Athens, by him called the Theatre of Bacchus, which Pollux makes mention of; but, because I do not love Disputes, I would fain make up this Difference, by putting in my Opinion, when I am allowed to introduce myself among these great Men.

It is a very difficult Thing, to know when the Authors speak of a Theatre or of an Amphitheatre; as they often confound one with the other. The Grecians were very unwilling to make use of this Word, for it is only to be found in Herodianus. The Theatres of Caius Scribonius and Curio, were Amphitheatres\*. Thus Spartianus says, that the Theatre, which Trajan caused to be built in the *Campus Martius*, was destroyed; which Pausanias

\* Cic. l. 8. Ep. 3. *Theatrum Curionis*. Plin. l. 36. cap. 15.

asserts to be an Amphitheatre; and Dion, in the like Manner, describes the Amphitheatre of Julius Cesar, but will not call it by that Name. Whence, it is a hard Matter, to know whether the Writers speak of a Theatre, or an Amphitheatre, when they mention the Orchestra. I shall only say, that as a Theatre is of a longer Date than an Amphitheatre, which is only a round (*or double*) Theatre, the same Names and Divisions are retained in the Amphitheatre, as were made use of in the Theatres. And as among the Grecians, the Orchestra, or Platea, was used sometimes for Shews, and sometimes for Dancing; they who sat on the Benches that were nearest the Platea, were said to sit on the Orchestra. And the very same might be among the Romans in their Amphitheatres, whose Platea, tho' it served for cruel Exercises, retained the antient Name of Orchestra, whence those that sat in the Orchestra of the Amphitheatres and Theatres, were to be understood to sit in the Rows next the Platea, and the same Explanation may be applied to the *linea Dives* of Martial; wherefore, I imagine Signor Maffei to be much in the Right, when he says, that the Orchestra is that Part which we call the Platea. And I am of Opinion, that the other Gentlemen are not in the wrong, in saying, that what they call sitting in the Orchestra, meant sitting on those Seats which were nearest the Platea; which is the same as to say, on the Podium.

I am of Opinion, that altho' in Capua and other Places, there was a Theatre and an Amphitheatre: That, for Shews; and this, for Wild-beasts: Yet where there happened not to be an Amphitheatre, the Gladiators fought in the Orchestra; and this has happened among the Tuscans, and especially the Inhabitants of Campania, who took great Delight in those Sort of Diversions. Inasmuch as, if the Tuscans; and in particular, those that dwelt in

Campania; first instituted the Gladiators, at their Weddings and Feasts, much more in their Theatres<sup>a</sup>. And, upon considering, that their first Time of Fighting at Rome<sup>b</sup> was when Appius Claudius Pulcher was *Ædile*<sup>c</sup>, it is very probable that he exhibited such Shews at Heraclea, (where the Tuscans had before introduced them,) where he was much esteemed for his famous Via Appia, and where the said Inscription of him was found, in the Theatre.

Also, as the Cities that were near one another, generally had the same Customs; I am of Opinion, that the *Ludi Gymnici* were made use of, in the Theatre of Hercules; as they were wont to be in Naples and Sarentum, where Pollio exhibited them<sup>d</sup>, and named them *gentile Sacrum*. They were common to the City of Naples<sup>e</sup>, where there were two Sorts; and as one of them was called *Sacrum Quinquennale*, it is supposed, that Lucius Annius Rufus, who built the Theatre at Heraclea, was Quinquennial Duumvir over these Wrestlers and other Sports; if we will not believe him to be Consul of the Colony, as is said above; for it has been shewed, that they call'd themselves Archonti and Demarchi. . It is certain, that at Athens they used to chuse a President of the Theatre, who had the Keeping and Management of the Treasury belonging to the Theatre, and was called *Συνδικῶν χρημάτων*<sup>f</sup>.

<sup>a</sup> Ateneo l. 4. Nicolo Damasceno presio il medesimo. <sup>b</sup> Plin. l. 8. c. 6. <sup>c</sup> The Office of an *Ædile* was to see that Temples, Houses, Conduits, Streets and Highways, should be kept clean, safe, and in good Repair; to make Provision for solemn Plays, Games and Funerals; and to take Care of Weights and Measures, the Price of Corn and Wholsomeness of Victuals. <sup>d</sup> Stat. l. 3. in Herc. Surrent. <sup>e</sup> Vid. Lafena de Gymnas. Neapol. <sup>f</sup> Vide Demosth. in Oratione de pag. 46. edit. Hervagiana Corsi Faà. Attic. Florentia 1748.



If my Proposal had been put in Execution ; which was, that they should begin again to dig from that Part which was toward the Sea, (where the Ground lay on a Slope) and throw the Earth up, on each side : Then they might easily have laid open to the Air, the Theatre and the Orchestra : But they were content with making a lateral Aper- ture, in the Manour of Resina, and making Steps to go down, they came by Degrees to the Precin- zione \*, leading directly to the Orchestra, which I had before discovered ; thence, by so many cover'd Ways, made with Pick-axes in a very irregular Manner, it is rather rendered difficulter than easier to take a View, or Plan, of this beautiful Fabrick. I would not have had them pare, or take up the Marble, with which the said Precinzione was en- tirely covered, tho' without Columns, or other Ornaments, except some Cornishes, up on high : But they did not regard what I said, and now they are used for embellishing the little Garden, belong- ing to the King's Country Palace at Portici.

Then it might have been easily seen, whether in this, they had retained the antient Form, which was used in the Time of the Osci, who built Nola †. We should then have found what Vitru- vius tell us, concerning the Form of the Greek Theatres, and we should have been able to have understood the Method of Balancing the Scenes. The Grecians had, as he says, a large Orchestra, and a small Stage ; on the contrary, the Romans had a small Orchestra, and a large Stage ‡. But as during the Time I stayed at Naples, I could not

\* Divisions or Partitions between the upper Seats and the lower ; *Præcinziones ad altitudinis theatrorum . . . neque altiores quam quanta præcinzionis itineris sit latitudo.* Vitruv. de Archit. lib. 5. c. 3. † Polyb. & Demster. de Etrur. Regal. lib. 1. c. 9. pag. 37. Jo. Lucius in Cluver. de Regno. Dalmat. lib. 4. cap. 11. pag. 191. ‡ Vitruv. lib. 5. cap. 8.

make the least Discoveries, either concerning the Stage, the *Podium* or the *Pulpitum*, I am apt to believe, that the Top of the highest Seats, above the last *Precinzione*, or Division, were bounded by a pretty high Wall, ornamented with large Cornishes, such as Alberti, (mentioned by Sig. Bocchi, of the Tuscan Academy) is said to have made Use of \*.

And as I observed, that over the two great Doors, were placed the Brazen Chariot and Horses: So I suppose, that above this Cornish, stood the several Statues of Marble and Brass, which fell down and were broke; and that the Orchestra was paved with those Stones, of which so many were dug up.

As to the Use of paving the Theatres, you find an Account in Giustus Lipsius, who brought these Inscriptions from Salernum †.

.....  
 INSTAVRATVM. PODIVM. PAVIMENTA  
 MARMOREA

And the other,

THEATRVM. STRAVIT. PAVIMENTO  
 PODIO. CIRCVMSCRIPSIT.

I shall conclude this Chapter, with referring you to Vitruvius ‡, for whatever you want to know about the Proportion, either of the Seats or the *Precinzioni*; which gives a Kind of Hint of the Remainder of the Podium and its Ornaments, which is not yet discovered.

I shall here subjoin, the Translation of an Account which was published in France and England;

\* Lib. 3. de re ædific. Bocchi Teatr. d'Adria.    † Lipf. de Amphiteatr. cap. 11.    ‡ Vitruv. lib. 5. cap. 6. *Gradus spectaculorum, ubi subsellia componentur, ne minus adii sint palmopede, ne plus pede, & digitis sex.* Vid. Lipf. cap. 13.

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the Truth of which, you'll see by comparing it with the Account I have given, as an Eye-witness.

The Translation runs thus : *The Theatre<sup>a</sup> is built in Form of a Horseshoe, as all Theatres are, in the Inside of which are twenty-one Rows of Seats, proceeding from the same Center, whose Diameter increases in Proportion to the Height. This Circle terminates in an Oblong Square, which is divided into three Parts. The middlemost occupies the whole Width, extending from the third Step below, to that which is opposite to it on the other Side, and had a Front (at the End) of the Dorick Order, in which were three Doors ; and here, was the Pulpitum and Proscenium for the Use of the Actors, who generally had their Proscenium behind the Front ; the other two Parts of this Oblong Square, extended from the third Step below to the Circumference of the Walls or Sides of the Theatre.*

*The Space which is between the Pulpitum (Stage) and the Seats, was the Orchestra ; they found under the Stage, a Quantity of Wood reduced to a Coal, which shewed that this Theatre was built by the Grecians ; for, the Orchestra, being designed by the Romans, for the Use of the Vestals and Senators, it was not necessary to put up Benches and Seats, which were invented by the Athenians, to give more Room for the Dancers.*

*All the upper Part of the Stage was adorned with a great Deal of Wood-work, which (burnt as they were) retained their Form very well, whereby one may conjecture, that this Theatre had Machines which were common, both to the Grecians and Romans. The former used Flying, Changing of Scenes, and Decorations, as are in ours ; and among the Romans, we have an Account, that an Actor, in representing the Flight of Icarus, succeeded too well, for he did it so natural-*

<sup>a</sup> Vid, Archit. di Leon Battista Alberti, tom. 2. lib. 8. cap. 7. in fol. Londini 1726.

*ly, that he actually fell down close to the Feet of Nîro, and spattered him with his Blood.*

*The three Galleries were raised one above another, not perpendicularly, but so that the lower Wall leaning against the Seats, served for a Portico to enter the Theatre. The upper Part alone was covered, being for the Use of the Ladies. Finally, the Inside of this Building was incrusted or lined, with the finest antique Marble, enriched with Columns and Statues, the most of which, remain still in their Places, and so well preserved, that it would be very easy to restore them to their former Perfection.*

*Whatever Precaution is taken, in order to observe the Dimensions, we cannot assure you that they are infallibly true. The Theatre cannot be seen all together, but Part at a Time, because in emptying one Part they fill another, so that one can but see Half at once.*

And this may suffice for the Present, as it is not my Design to describe all the antient Theatres, when so many illustrious Men have already handled that Matter: Wherefore, I shall only add, that the little Statues and Columns which are found, appear to have been the Ornaments of the Podium, as described by the said Vitruvius <sup>a</sup>. Finally, I bewail the Loss of the Books, wrote by the learned Juba, King of Mauritania; who, (as Atheneus reports) had compiled a History of Theatres <sup>b</sup>. He lived in the Time of Augustus, and therefore, 'tis very probable, that he made mention of this Theatre in Heraclea.

<sup>a</sup> Vedi del Teatro Olimpico de Palladio, Discorso di Gio: Montanari in Vincenza 1733. Bocchi Teatro di Adria. Guazzezi Anfiteatro Aretino; nell' Opere dell' Accademia di Cortona.

<sup>b</sup> Athen. lib. 4. pag. 175. in voce κλωπεία, ove discorre dei balli, degli Strumenti musicali, e loro inventori. Esichio ne cita il libro quarto, Vedi l'Etimologico Magno. Cent. 7. pag. 14.

C H A P. IV.

*Account of other Antiquities found in the Theatre.*

**I** SHALL now recount the several other curious Things, which were found in the said Theatre, in all the Month of January, 1739, viz.

Two beautiful Statues of Bronze, a little more than a Roman Palm in Height, representing Augustus and Livia, the former gowned and bare-headed, and the latter with her Head veiled, having on, a Head-dress, with small Points or Triangles, as it were a radiated Crown.

Two Cornucopia's above a Yard long, handsomely designed, in Brass gilt, terminating in the Form of an Eagle's Head, with a Hole bored thro' the Neck: They appeared to have been fixed to the Wall, and to have had a Lamp hanging down from that Hole.

More Pieces of the abovementioned Horses, of Brass gilt, larger than Life.

A large Statue of Bronze of a Woman gowned, and on Foot, having only half the Head.

Two more Statues of Women in Bronze, of curious Workmanship, but very much disfigured.

Five Marble Statues, Fellows to the three Bronze ones above-mentioned, larger than Life, four of which were gowned and on their Pedestals; some of them, being not broken, thereon were the following Inscriptions; viz.

Under the Statue of a Consul gowned,

(1.)

M. NONIO M. F. BALBVS

PR. PRO. COS.

D.

D.

L

Under

74 A DESCRIPTION of the  
Under that of an old Man.

(2.)  
M. NONIO. M. F. BALBO  
PATRI.  
D. D.

An old Woman, veiled and gowned, exactly to  
the Life.

(3.)  
VICIRIAE. A. F. ARCHAD<sup>I</sup> \*  
MATRI. BALBI \* *Archadi*  
D. D.

(4.)  
.....  
..... CYM. MON .....  
... M. HONOR. KA .....

(5.)  
.....  
II. VIR. ITER. QVIN.  
.....

Two other Statues of Bronze larger than the  
Life, with the following Inscriptions.

(6.)  
L. ANNIO. L. F. MEN.  
BV I, F. ....

(7.)  
M. CALATORIO. L. ....  
MEN. RVFO. FRAT. ....

On other Fragments.

(8.)  
.... ADO .....  
MVN ..... } ..... VIR. EPVLON,

In

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In Letters of a Cubit Length.

(9.)

IMP. T. VESPA . . . . .  
CAESARI. AV. . . . .  
TRIB. P. COS. I. . . . . M.  
. . . . . M . . . . .

(10.)

CARDI  
SEXTILI

(11.)

DOMITIAE. CN. F.  
DOMITIANI. CAESARIS.  
D. D.

(12.)

DIVO. IVLIO.		AVGVSTO. DIVI. F.
AVGVSTALES		AVGVSTALES.

A Statue of Mammius Maximus, was known by  
the Inscription on the Pedestal.

(13.)

L. MAMMIO. MAXIMO  
AVGVSTALI  
MVNICIPES. ET. INCOLAE  
AERE. CONLATO

From all which Inscriptions; (which I shall explain hereafter) is to be imagined what curious Things might be found in this Theatre, (if they dug the Ground regularly,) where was discovered the entire Equestrian Statue of Balbus, mentioned before, and of which I shall treat in its proper Place, together with its Inscription, in which the

*Ercolanesi* mention their own Names; which puts it beyond all Doubt that, there, was the antient City of Herculæum. Afterwards they found three beautiful Marble Busts, one of which I perceived to be the Effigy of Domitia, whose Inscription I have before set down: The other, being of the same Size, with the Countenance and Features of a Man advanced in Years; I imagine to be Gneus, the Father of the said Empress.

I afterwards examined the Brazen Horse, by me above described, and perceived that it had been fastened to a triumphal Car of the same Metal, and had his Harness and Trappings, ornamented with small Basso Rilievos. Then they dug up several Fragments of Brass, and three other Marble gowned Statues; which, tho' they were very curious throughout, yet their Heads and Arms were made of a finer Sort of Marble. I imagine, they used to have in Readiness, gowned Statues without Heads, that when they had Occasion for the Statue of any deserving Person, they had no further Trouble, than to make the Head and put it on \*. They often made Things so for Beauty, and sometimes for want of Marble. I have seen an old Thigh, which was made of three different Sorts of Marble. Most of their Statues have at their Feet, a round Block, which many think to be a small Altar, to denote the Reverence due to such Persons. Others suppose it to be a Box to put the Supplications in, which are offered up to them, by the Populace.

They found a fine Basso Rilievo, whereon was wrought several Barbarians running away; which I judged to be the Defeat of the Hebrews, by the Emperor; of which there was seen before, a grand Inscription. Among these Fragments, they found

\* Notifi, che lo stesso accadeva ne sarcofagi, ed urne feli, trovandosene molte colla cartella senza Iscrizione.



a small Statue about half a Yard high, representing a naked Venus, which appeared like Venus de Medicis, leaning on a bearded Priapus.

After which they discovered three fine fluted Columns, made of a Kind of Composition, in a curious Manner, but broken; and among the Inter-columns were two large Tables of white Marble, containing the Names of above four hundred Freemen. The Title is wanting. After having heard various incredible Reports concerning these Things, I obtained the Sight of them, thro' the unspeakable Clemency of the Queen's Majesty, whose Praises I cannot find Words sufficiently to express.

I perceived that they related to the two Tribes of this Place, *viz.* VENERIA and CONCORDIA; and a little lower, I observed in somewhat larger Characters, the word ADLEGERVNT; under which were the Names of several renowned Persons, with a Distinction of the different Tribes of the Romans; but I shall reserve this to speak of in another Place.

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## C H A P. V.

### *An Account of other Antiquities.*

**I**N other Accounts which I have seen, I find Mention made of more Statues and Busts, which were either found after my Departure from thence, or may only be other Names given to those which were found before; but be that as it will, I will not beguile the Reader, of a Catalogue of them at least; which is all follows.

The Statues of Nero, Germanicus, Claudius, and two Women unknown: A Marble Statue of Vespasian, and an Atalanta, in which is observed the  
Grecian

Grecian Method. Two other Images, sitting in a State-chair, well preserved. Several small Statues of Bronze, some of which appear to have been the Household Gods, or *Lares* of the Heracleans. An Image, supposed to be Mercury; holding in his right Hand a full Purse, and in his left a Tortoise on a Dish; which possibly is only an Allegory, to shew that this God was the Inventor of Musick, as is very learnedly laid down by P. Paciaudi a Theatine, in a Dissertation, which he dedicated to the *Marquis dell Hospital*, French Embassador at Naples, to whom his Majesty had presented that Statue. They found also several Marble Busts; the most remarkable among which, were those of Jupiter Ammon, Juno, Pallas, Ceres, Neptune, Mercury, Janus Bifrons, a little Infant, and a Youth with a Drop of Gold of an oval Form, hanging from his Neck unto his Breast. The few Bassi Relievi which are found, are so trifling that they are not worth speaking of, there being only one of any Value, which is the Representation of a Sacrifice. This is what I have seen handed about for an Account of the Things found in Heraclea, after my Departure thence; the Truth of which, I leave the Reader to judge, and shall proceed to make Observations on what I saw with my own Eyes.



## C H A P. VI.

### *Observations on the abovementioned Inscriptions.*

**H**AVING taken notice of the Time when the Foundations of the Theatre were laid, and having found so many curious Ornaments therein; it seems impossible that they should have been all put there at the Beginning. And as there have been

been discovered, Fragments of Things of later Date, especially the grand Inscription of the Emperor Titus, and that of Domitia, and other Imperial Statues, as of Nero, and Claudius, &c. it necessarily occurs to think, that from the Time of its Building to its Overthrow, there were continually new Ornaments adding to it: So that, if the City Heraclea was destroyed, together with its Theatre, in the Reign of the same Titus, and yet there remains that Inscription; one should imagine it was repaired, or at least had some new Embellishments in that very Year, or a little before the total Destruction; not doubting that the Inscription belonged to the triumphal Chariot, supposed to have been put up over one of the two great Doors.

It is most certain from the Authority of Seneca<sup>a</sup>; that the total Demolition of the City, by an Eruption of Vesuvius, was preceded by an Earthquake during the Consulship of Regulus and Virginius; which threw down great Part thereof, and, as some will have it, the Theatre, together with the People in it, was swallowed up about the Year of Christ 63.

Eusebius, Zonara and Agricola, tell us, that the Eruption of Vesuvius was in the first Year of the Reign of Titus; but Cedrenus and Baronius say, it was in the third. Suetonius relates, that Titus on this Occasion, shewed not only the Tenderness of a Father by the Succours he gave them; but also the Circumspectness of a wise Emperor, by the Measures he took, having appointed the Goods of those who died without Heirs, to go towards the rebuilding the City.

Dionysius and Zonara add, that when this terrible Eruption happened, Titus sent several Presents into Campania, and went himself to see what Damages the People had sustained.

<sup>a</sup> Senec. Nat. Quest. l. 6. c. 1.

## 80. A DESCRIPTION of the

He gave the Neapolitans magnificent Sports, and caused their Gymnasium to be rebuilt at his own Expence: Which is proved by an antient Greek Inscription, mentioned by Gruterus and Muratori: How is it possible that Titus should make such large Reparations, if the Eruption, which was the Occasion of it, had happened in the last Year of his Reign? Could he possibly have had Time to think of it? For at that rate there were but eighteen Days from the Eruption, which began NON. KAL. SEPTEMBRIS <sup>a</sup>, to the Death of the Emperor, which happened the thirteenth of September. However, all doubt is cleared up by George Agricola <sup>b</sup>, who fixes the Time of the Eruption in the eighth Year of the Consulship of Titus, which was about the first Year of his Reign: Eusebius and Zonara are of Opinion, that Titus might have Time in the Year following, to take all necessary Measures for repairing the Damages in Campania, as Suetonius and Dion also say. By the Neapolitan Inscription, it may be seen, that Titus repaired the Gymnasium in the second Year of his Reign. Whence, it is beyond all Doubt, that the Eruption happened on the 24th of August, A. D. 79, in the first Year of his Reign; and admitting that the Siege of Troy was sixty Years after the Building of Heraclea, according to the Alexandrian Chronicle, it follows, that this City was 1420 Years old.

If on this Stone, the Year of the Consulship of Titus had remained entire, we should have been at a Certainty about it: But I persuade myself that my Opinion is right, *scil.* that after the Earthquake, Titus rebuilt and embellished our Theatre; as he also did several publick Structures which had been destroyed by Earthquakes, in diverse Parts of

<sup>a</sup> Plin. lib. 6. Epist. 16.  
quæ effluunt in natura lib. 5.

<sup>b</sup> Geor. Agricol. de natur. eorum,

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the World, and so much the more in a Place so near Rome, he might have ordered the Repairing thereof, and the chief Senators who had Country Seats about those Parts, might have contributed; one of which might be the Nonius Balbus, of whom we shall speak hereafter.

In fine, the Theatre, as *Xiphilinus reports*, perished with the People in it, but we have found neither their Corpses nor Skeletons, therefore it must have been thrown down first by the Earthquake, and their Bodies taken away, and the Theatre afterwards rebuilt in the Time of Titus, to whose Memory, was put up the above mentioned Inscription on a gilt Colossus, which was then the Taste of the Time; for the gilt Equestrian Colossus of Domitian<sup>a</sup> stood in the Midst of the Roman Forum, which was afterwards abolished by the Senate: Likewise the Statues of the Forum of Trajan, described by Gellius.

This I take to be the Occasion of those two large Marble Tables, containing so many Names of the *Liberti* or Freedmen: It signified nothing rebuilding the City and the Theatre, if the Loss of Citizens was not made up: Thence it comes that you see on the above Tables, the Names of so many *Liberti adscripti* of the two Tribes VENERIA, and CONCORDIA, and the Names of the surviving Decuriones who passed the solemn Decree, AD-LEGERVNT. Certain it is, that several Colonies being made desolate by this Calamity, sought for new Inhabitants, which being sent them, were called *Adlecti* and *Adjuncti*. Livy<sup>b</sup> gives it us thus: *Postulantibus Aquilejensium Legatis, ut numerum Colonorum Senatus augetet, mille Quingentæ familiæ ex S. C. scriptæ, Triumvirique, qui eas deducerent missi sunt T. Annius Luscus, P. Decius Subulo, M. Corne-*

<sup>a</sup> Stazio. Nardin. Rom. Antic. Reg. 8. del Foro Romano.

<sup>b</sup> Lib. 34. c. 17.

*lius Cetbegus.* But as I neither have Time, nor is it convenient for me to re-copy this Inscription, I hope that those, who at present have the Superintendency there, will obtain Leave from his Majesty to participate it to the Learned, that are desirous of it.

As to the other brass Statues, whether of Men; or Women (which by ignorant Interpreters have been thought to be Vestals, not to mention the many other Absurdities which have been published): They represent the Gods *Consenti*, which, according to Panvinus's Opinion, were put up in the Place where the Shews were presented. Don Matteo Egizio, who was then at Paris, wrote to me to desire I would seek for the Statue of the famous Vestal Claudia; I made a diligent Search, supposing, that, as we had found Memorials of Claudius, and of Nero, there might also be a Statue of her, out of Respect to the Family; but I could not find the least Sign of any such Thing having been. Therefore I conclude these brass Statues, to be the Dei Consenti, or Household Gods: *Hos* (Penatés) *Consentes, & Complices Etrusci aiunt, & nominant quod una oriantur, & una occidant, sex mares, & totidem fœminas nominibus ignotis, & miserationis parcissimæ, sed eos summi Jovis consiliarios, ac principes existimari* <sup>a</sup>. Mons. Redi thinks that the Dei Aderenti Calatini, were the Dei Consenti (so called by Antonomafia,) whose Statues were put up in the publick Forum in Rome, in Athens, and in almost all the Græcian and Latin Cities that were of any Repute <sup>b</sup>, and were called,

<sup>a</sup> Girald. Syntagm. 15. pag. 422. <sup>b</sup> Accad. di Cortona t. 2. sopra Dei Aderent. Vid. M. Arnaud. sopra i Dei Paredis cap. 20. Struvio lib. 1. Rycq. de Capitol. cap. 39. Vossio lib. 1. 14. Salmasio, &c.

The Twelve	}	Gods.
The Great		
The Confiliary		
The Genial		
&c.		

Proceeding to consider the other Statues and Inscriptions found in the Theatre, I recollect, that besides those of the Emperors; (in Honour of whom 'tis no wonder that there should be Statues put up :) There is particular Mention made of the two private Families, *viz.* the Annian, and the Nonian.

One of the Annian Family, *i. e.* Lucius Annius Mammianus Rufus, built the Theatre, at his own Expence, as we mentioned in the 4th Chapter. I shall only add, that possibly, one of the gowned Statues that were found might belong to him. It is observable that the Annian Family, tho' but a private one, was as much preferred to Honours as the hundred Families that were chosen out by Romulus, for Patricians \*. It produced Consuls, and High Priests, and at last arrived at the Empire, in the Persons of M. Aurelius Verus, Lucius Verus, Lucius Elius Cesar, Pescennius, Tacitus, and Florianus; but Petavius says, that about the Time we are treating of, which is the Year after the Destruction of Heraclea, being the Year of our Lord 81, and of Rome 834, *Marcus Annus Verus Pollio, and Marcus Plautius Sylvanus*, were Consuls, who, by Signor Muratori, are called *Titus Annus Verus Pollio, and Sextus Annus Sylvanus*. But I do not intend in this Place, to decide that Question.

Ten Years before, Lucius Annus Bassus, was Consul with Caius Cecina Petus, (possibly in strict

\* Pitisco Voc. Genf. Ursino, e Patino Fam. Rom. Valliant de Fam. Rom. pag. 113. Glandorp. Onomastico. <sup>b</sup> Ad Medio-barbum novæ Editionis in Tito.

# 84 A DESCRIPTION of the

Conjunction with our Lucius Annius, and Annius Rufus,) when the *Tribus Succushana* erected a Monument to the Emperor Vespasian.

PACI. AETERNAE  
DOMVS  
IMP. VESPASIANI  
CAESARIS. AVG.  
LIBERORVMQ. EIVS  
SACRVM  
TRIB. SVC. IVNIOR.

In one Corner of the Marble.

DEDIC. XV. DEC.  
L. ANNIO. BASSO)  
C. CAECINA. PAETO) COSS. \*

This was in the Year of Rome 824, and of our Lord Christ 71; and finally, in the Year of Rome 953, and of Christ 201, I found another Consul L. Annius Fabianus.

TROPHIMO  
LIB.  
FABIANVS  
COS. \*

But the Inscriptions of that Family, which we have in the Theatre of Heraclea, mention also the Menenian Tribe, which being repeated in the same, I imagine to have been peculiar to that Colony.

L. ANNIO. L. F. MEN.  
BVI . . . . .

Which belongs to a Son of the Duumvir Annius Rufus, and the following to his Brother.

M. CALATORIO . . . . .  
MEN. RVFO. FRAT . . . . .  
. . . . .



I think it would be superfluous, to say any Thing of this Tribe, it being so well known; and shall only mention that the word CALATORIO is entirely new to me, and if it is only a Name and not an Office, it is derived from the Function of President over the Theatres and Shews. For the Calatores were the Ministers that proclaimed the Holy Days, and Meetings to the Tribes: And probably these were in that Office, in the Menenian Tribe.

As to the Nonian Family, we are to take Notice of this Marcus Nonius Balbus, of whom (we told you before,) there was found a gowned Statue with this Inscription.

M. NONIO. BALBO  
PR. PRO. COS

D.

D.

Also the other fine Equestrian Statue of Marble, in the Court-yard of the Royal Villa of Portici; the Inscription on which, plainly shews that it was raised by the Heracleans. Of this Statue, an over hasty Account was transmitted to his Excellency the Cardinal Quirino, as follows: *It is not yet found out, who this (Nonius) was: The P. R. none has hitherto understood, &c.* Then follows; *It is the most beautiful Statue this Day in the World; far better than that of Antoninus in the Capitol, as it is more antique, and wrought by a better Artist:* An Assertion, which required a more mature Consideration.

The Inscription, which was sent to me, corresponds with that mentioned before.

M. NONIO. M. F.  
BALBO  
PR. PRO. COS,  
HERCVLANENSES.

I shall leave it to the Learned to determine which of these Interpretations of the P. R. is right, viz. PVBLICAE. REI, or PRIVATAE. REI, or PRIN-

PRINCIPIS. RATIONIS, or PATRIMONII, RATIONIS. Goltzius has it thus \* PR. PROCOS. *Præfectus Proconsulis*, and repeats it again Page 105 but his Explanation thereof does not please me, wherefore I shall call it simply *Prætori Proconsuli*. I shall only say, that as the Heracleans were wont to erect Statues to their Benefactors, (as is proved by that Inscription which I quoted, when I was treating of the City Heraclea,) doubtless their Obligations must be very great to Nonius Balbus, to whom they not only raised up duplicate Statues, but also to his Parents.

He was renowned for the Offices he served in, viz. the Prætorship and Proconsulship. P. Paciaudi the Theatine calls him also Quintus, thus, *The Statue of Quintus Nonius<sup>b</sup> Proconsul of the whole Province, which I believe extends itself, from Heraclea to the Promontory of Minerva, now called Massa Labrense*. But they that are initiated in the Roman History, know very well, that *Marcus Nonius Balbus could not be Proconsul of that Place, because in Italy there were no other Provinces than those of Sicily, Sardinia, and Corsica*. He is also doubtful whether he might be Prefector of these Places, as we have seen, that Heraclea, though it was a Colony, yet lived under its own proper Laws; and the Prefectorships<sup>c</sup> *Magistratus suos non habebant*.

The Nonian Family, tho' of so much Note, is thought to have been hitherto Plebeian. Dion gives an Account of one Nonius Balbus Tribune of the People in the Time of Caius Cesar; and Marcus Antonius<sup>d</sup>. We find in the Medals, commonly called Consular, Sextus Nonius Suffena, who was *Pretor*, and instituted the Ludi Votivi. Whence none can prove that our Marcus Nonius

\* Theſ. Rei. Antiq. p. 191.

<sup>b</sup> Nov. letter. di Fir. col.

206. ann. 1748.

<sup>c</sup> Vid. Paul. Manut. de Civitate Rom.

<sup>d</sup> Dio de Origin. lib. 50. p. 119.

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Balbus was not *Pretor*: Sextus Nonius was also Consul, in the Year 761, with Marcus Furius Camillus, according to *Quintilian*; and *Orsinus*, *Patinus*, *Morelli*, and *Glandorpius* make mention of that Family.

As to the Surname Balbus, it was derived from an Impediment in the Speech <sup>a</sup> *a balando potius quam loquendo*, which was common both to the Acci or Azi, to the Lucili, and the Octavi <sup>b</sup>: And this makes me think there is a Mistake in the Inscription mentioned by Gruterus, concerning one Balbus of the same Tribe.

\* C. CATIO. C. F. MEN. BALBO &c.

Which ought to be Caio Atio. The Name of Balbus therefore being given to the noble Family of the Caii as well as others, and as this Family was divided into many other Branches of the Commonalty, taking the Surnames of *Cossi*, *Scipiones*, *Asini*, *Calvi*, *Nasici*, *Rufini*, *Dolabelli*, *Cetegbi*, and many others: Who knows whether this Nonius Balbus was not, either born of this noble Family, or at least of some Branch thereof? I have read in Sig. Mazzocchi, (the Glory of Naples, and of the Tuscan Academy at Cortona <sup>d</sup>.) an antique Inscription at Capua, *viz.*

L. CORNELIO L. . . . .

BALBO. COS. PATR. . . . .

D.

D

The Capuans dedicated a Statue to L. Balbus their Patron, *scil.* to Cornelius Balbus the Greater, who was one of the XX. that introduced the Campanian Colony, according to the Tenor of the Julian Law, *i. e.* that Friend of Cesar, who was Wit-

<sup>a</sup> Ifidoro lib. X.    <sup>b</sup> Sigon. de nomin. Roman. Patino Fam. Rom. in Atia. Thesau. Antiq. Rom. Grævii. t. XI. p. 567. <sup>c</sup> Urſatus de notis Roman.    <sup>d</sup> Gruter. p. 955. 10.    <sup>e</sup> De Amphitheatro Campano cap. 1. pag. 18.

ness of the strange Portent mentioned by Suetonius, thus, *• Tabula aenea in monumento, in quo dicebatur Capys, conditor Urbis Capuae, sepultus, inventa est, conscripta literis, verbisque Graecis hac sententia: quandoque ossa Capys detecta essent, fore ut Julio prognatus, manu consanguineorum necaretur, &c.* In the same Suetonius you will read <sup>b</sup>, *Atia (mater Augusti). M. Atio Balbo, & Julia sorore Caii Caesaris genita est. Balbus paterna stirpe Aricinus, multis in familia Senatoriis imaginibus, a matre Magnum Pompeium ætatisimo contingebat gradu: functusque honore Præturae inter XX, Viros agrum Campanum plebi lege Julia divisi*; Whence, either two Balbi, the one of the Cornelian, and the other of the Atian Family, were among the Founders of the Colony of Capua, or else Cornelius Balbus was Witness of the finding the Bones of Capys, and not one of the XX Magistrates, as is better explained in the History of the Campanian Amphitheatre.

Now whether our Balbus was any Relation of the said Cornelii and Atii, or not, 'tis certain that as he was Pretor <sup>c</sup>, he was of noble Extraction: And it is to be inferred from these Statues, that the Nonian Family was not, as is believed, always Plebeian; and that Balbus rebuilt the Theatre, and was a great Benefactor to this People.

It remains to inquire how the Bust and Inscription of Domitia, came to be put up. I imagine that the Heracleans erected the Statues of Domitian and Domitia, as well as those of Augustus, Livia, and other Emperors, and the Inscription of Titus the Brother of that Domitian. That Inscription, gives us all the Names of the Father of Domitia Longina; Wife of the Emperor Domitian, *scil.* Gneus Domitius Corbulo; which Domitia, as is well known,

<sup>a</sup> Sueton. in Cæs. c. 81. <sup>b</sup> Sueton. in Aug. c. 4. <sup>c</sup> Nemo Prætor fuit, nisi ex nobilitate.

was first betrothed to <sup>a</sup> Elius Lamia Emilianus, who was afterwards killed. She, notwithstanding the Adultery with Paris the Comoedian, was received again by the Emperor, tho' she had been divorced.

From whence it may be inferred that, if the final Destruction of Heraclea happened in the Time of Titus, this Inscription was erected about the same Time. But Domitian was seven times Consul before he came to the Empire; the seventh Time, was in the Year of Rome 833, and of Christ 80, together with his Brother Titus; and a little While afterwards, he had a Son by the aforementioned Domitia <sup>b</sup>. *Idibus Septembris, biennio, & mensibus duobus & diebus viginti postquam in Imperio patri successerat.* In which Year the Eruption happened, which was the first Year of the Reign of Titus. Neither is it probable, that the Heracleans should erect a Statue and Inscription to Domitia, unless at the Time when Domitian, together with his Brother Titus, were Consuls; and on Account, that she was big with Child of an Heir Apparent to the Family of the Flavii <sup>c</sup>.

Thus much will suffice, with respect to the Theatre of Heraclea; I shall only say, that the curious and antique Columns which were found there, (part of which are to be seen at the King's Villa at Portici, and part of them were carried to the Cathedral at Naples) belonged to the Porch behind the Stage <sup>d</sup>: *Post scenam* (says Vitruvius) *porticus sunt constituendæ, uti cum imbres repentini ludos interpellaverint, habeat populus quo se recipiat ex Theatro, Chæragiaque laxamentum habeant ad chorum parandum* <sup>e</sup>. Now I shall return to the Description of the remaining Curiosities that were found in my Time.

<sup>a</sup> Tacit. Annal. l. 3. Sueton. in Domitian. c. 1. & 3. Xiphilino 66. p. 746. <sup>b</sup> Ridolfino Venuti mio fratello ne' Medaglioni Vaticani.

<sup>c</sup> Vid. Eutrop. in Vita Titi. <sup>d</sup> Vitruv. lib. 5. cap. 9. <sup>e</sup> Gallutius de Tragœdia cap. 7.

## C H A P. VII.

*Of the Temples and Paintings found near the Theatre  
of Heraclea.*

**I**T is a Thing not doubted among the Learned, that the Antients had Temples near the Theatres, especially those that were raised to Hercules, or Bacchus; and it is also certain that in the very Theatres themselves, they had Altars and little Temples. The Sacrifices preceded the Games, and the Games had a Correspondence with the scenical Representations, especially in the Country of the Osci, where the Oscan Games, and the Fabulæ Atellanæ were invented, and whose Language always remained on the Roman Stage\*. Cicero mentions these Fabulæ Atellanæ to have been used by Pompey, at the Dedication of his Theatre. The abovesaid little Statues of Venus, Augustus, and Livia, intimate the Truth of the Existence of such Temples in the Theatre. Neither is it in the least to be wondered at, that there should be none of the Fragments of these Temples remaining, as they were made of a Composition; with the Image of that God or Emperor<sup>b</sup> in Honour of whom the Plays were given.

As to the above Statue of Venus, she seems to have presided over the Oscan Comedies; and not deserving the Name of Anadiomene, given her by Father Paciaudi<sup>c</sup> a Theatine. For Anadiomene, was the Picture done by Apelles<sup>d</sup>, which represented Venus that sprung from the Froth of the Sea, as Homer says of Thetis<sup>e</sup> ἡ γ' ἀνέδυστο κύμα θαλάσσης. And, that they used to offer Sacrifices

\* Strabo. Voss. de permutatione literarum. Cic. lib. 7. epist. 1. ad Familiar.

<sup>b</sup> Buonarrot. Medaglion. in Settimio Severo.

<sup>c</sup> Nouvelle Letterar. Fioren. 1748.

<sup>d</sup> Plin. lib. 35. cap. 10.

<sup>e</sup> Omer. Iliad. a. vers. 496.

to their deified Emperors, may be seen by the above-said Inscriptions, wherein are mentioned the Priests of Cesar and Augustus. But I cannot discover, whether all the large Columns which were found, belonged to the Theatre, or to the neighbouring Temples; by Reason of the disorderly Manner of clearing the Ground; for, what Earth they take off of a fresh Place, they throw into what was laid open before. I know very well that those Columns of Rome antique, (two of which were put up in the Cathedral at Naples, and others were cut into Ornaments for the Royal Palace,) might belong to the Proscœnium; and moreover, they used to set up Columns in the Theatres, for Ornaments at their Solemnities. So we read in Pliny<sup>a</sup>, that three hundred and sixty Columns of precious Marble were sent by Scaurus as a temporal Ornament of the Stage, in the Time of his Ædileship; and in Sparzianus we find, that in the Time of the Circenses, they used to put up Victories made of a Kind of Composition, one of which had her Shield struck out of her Hand by Lightning.

But besides the Discoveries (mentioned above,) made by the Prince d'Elbeuf, of a Temple supposed to be Bacchus's, whose Tomb, they imagined they had found; certain it is that I perceived the Temple of Hercules, near our Theatre. Consequently it appears, that some of the abovementioned Columns supported the Porch of this Temple, and that some of the most beautiful of them, adorned the Inside, and being intermixed with the Paintings, formed an Arch over the Altar.

I do not in the least doubt, that the Statue of Hercules, the Founder of Heraclea; which was of Bronze, a little smaller than Life, and of a curious Workmanship, might have stood at Top thereof<sup>b</sup>. Within it, lay scattered, all Sorts of Implements

<sup>a</sup> Lib. 36. cap. 2.

<sup>b</sup> Vid. Vitruv. lib. 1. cap. 7.

used at Sacrifices, such as Cups, sprinkling Basons, dissecting Knives, and Vessels of several Sorts, with Handles ornamented with whimsical Bassi Relievi, the Description of which would be too tedious for the Reader; and if I am not mistaken, the most beautiful of them, will be seen in the large Account, which will soon be published.

But what gave me the most Satisfaction was a square Table of white Marble, supported by three Feet of Animals, made of the same Marble, admirably formed. It was entirely plain, without any Ornaments, saving in the Middle, I perceived some unknown Characters, which I imagined to be either Oscan or Tuscan; for I believe there is very little Difference between them, (and so much the more, as the celebrated Signor Mazzochi, a particular Acquaintance of mine, having in his Possession an antient Inscription in these Characters, is in doubt, whether to call them Oscan or Tuscan; and the Word *Merkedonium*, signifying among the Romans the *Mensis intercalaris* \*, was a Tuscan word.) But on observing this Table a little more narrowly, I perceived with Admiration, that there was Writing round the Edge of it also: The Words of the Inscriptions are as follows.

In the Middle of the Table,

WVRENTNTEVM

Round the Edge of the Table,




WVRENTNTEVM  
WVRENTNTEVM  
WVRENTNTEVM  
WVRENTNTEVM

Which Characters certainly denote some solemn mysterious Form among the Sacrifices, instituted by Hercules himself; first found out by the Osci,

\* An additional Month which happened every second Year.



and afterwards religiously preserved by the Romans in this Place, both for the Theatre and the Temple consecrated to Bacchus and to Hercules. As Bacchus \* was the Inventor of Stages and Theatres, at whose Altar they used to hang up Masks, of which we have found a great many made of Marble; the Comedies were reckoned sacred among the Tuscans; for, in the Year 389, the Actors were sent for from Tuscany to Rome, to appease the Gods on Account of a great Plague which then raged: And Polybius, (an antient Writer who lived at the Time of the second Carthaginian War) treating of Campania Foelix where the Tuscan Colonies were, frequently mentions the Theatre. There are not wanting, Accounts of the Theatres of Capua, Minturnum, Atella, Pozzuoli and Naples, and several others in the Country round about; wherefore 'tis not to be wondered that there should be found in this Place, a solemn Tuscan Inscription.

In that Inscription, I observe the Characters are like those in the Medals of Capua: I took notice of the , which is taken for a V consonant in the Table of Gubbius, which begins PVRTVVITV, the Letter  is to be found in Rudbetius's Celtan Alphabet; and by Bourguett 'tis taken for a T, and finally, the Marquis Maffei thinks the Letter N to be an A, also the , which signifies a Latin P in those Medals, and all the others, agreeable to the Alphabet published by the Tuscan Academy at Cortona.

But let us proceed to the famous Paintings. This Temple consisted of one large Room, (the Top being demolished) and being now filled up with Earth, whose Walls were painted in several Places, with Light and Shade, Red and Yellow, and I also observed the *Minium* spoken of by Vi-

truvius: In the Midst of which there were painted several Squares, with fighting Wild Beasts; some Tygers dressed up in Vine-branches; some Medusæ, and some Heads of Fauns. In the Middle was a winged Mercury with an Infant in his Arms, and a Woman sitting, and holding the said Mercury by the Hand; which appears to be Bacchus carried to Nurse. Moreover, there were Paintings of Landscapes, fictitious and real Animals, (and particularly, beautiful Peacocks,) Architecture, Statues, Sacrifices, Houses, and other Buildings, very well done in Prospective, which Art was believed by our modern Artists, to have been unknown to the Antients. But I am certain, that Prospective, tho' not extremely well understood, (as Buonarotti<sup>a</sup> is of Opinion; who, in his Rules, gives the Glory of the Invention to Peter della Francesca, a Tuscan, from the Town of the Holy Sepulchre) yet was known and also practised by them. That Science is called *Optice*, but it had not that Name in Latin, for Vitruvius called it *mensure*<sup>b</sup> and Pliny<sup>c</sup> speaking of Apelles; *Non cedebat Amphioni de dispositione, Asclepiodoro de mensuris, hoc est, quantum quid a quo distare deberet.* Plutarch, Vitruvius, and Suidas assure us, that Agatarcus of Samos, who flourished at Athens about the seventy-fifth Olympiad, had, (to oblige Eschiles) designed the Decorations of the Theatre, entirely after the Rules of Prospective, of which he also composed a Treatise. There was a City in Lydia, famous for the Temple of Victory, and the pretended Prodigies, which were said to have happened before the Battle of Pharsalia; whose Theatre had been embellished by the Painter Apaturius, after the same Rules; Leonard de Vinci, who has treated upon it, has not better explained its Effect, than Plato, in his Dialogue on Sophistry,

<sup>a</sup> Buonarrot. Medaglion. pag. 255. 256. <sup>b</sup> Vitruv. lib. 1. cap. 1. & lib. 6. cap. 2. <sup>c</sup> Plin. lib. 35. cap. 10. & lib 34. cap. 8. and

and Socrates in his tenth Book on the Commonwealth.

But what actually exceeded all Expectation was two large History Pieces, which I imagine were round the Bottom of the Temple. For having gone over all the Paintings on the Wall, and found some Pieces of broken Columns, they observed the Wall to slope in, as it were two Niches, where they found beautiful Figures of the natural Size, with the Colours fresh and lively, and marvelously disposed. In the first was Theseus naked, with a Club in his Hand, a Ring on his Finger, and a red Mantle hanging over one of his Shoulders. Between his Legs lay the Minotaur naked, with a human Body and a Bull's Head, so that you see his Head entire, and the Remainder of his Body lies, as it were backwards, very prettily designed. Near this Heroe, stand, three Grecian Children, one of which embraces his left Knee, one kisses his right Hand, and the other embraces, gently, his left Arm; and one of the Virgins (which I take to be Ariadne) modestly touches his Club. There is also to be seen another Figure in the Air, denoting a Victory; likewise there appears the Winding of the Walls of the Labyrinth.

The second, like the first, is composed of several Figures, of the same Size as the Life, which seemed as though lately painted. There is a Woman crowned with Flowers and Herbs, sitting, and holding in her Hand an Iron-coloured Staff. On the left Side is a large Basket of Grapes, Pomegranates, and other Fruits. Near thereto, is a young Faun playing on a Pipe made of seven Reeds; facing the Woman, sits a naked old Man, with a short black Beard, having a Bow, a Quiver full of Arrows, and a Club; behind him is another Woman crowned with Ears of Corn, at whose Feet is a Hind suckling a little Boy. In

the Middle of the Picture is an Eagle faintly expressed, and in the same Line a Lyon very lively, in a pacifick Posture<sup>a</sup>.

The Figures of the Man, and the other Deities, together with the Infant suckled by the Hind, made me imagine it to represent, the History of the finding of Telefus, who was born of Auge, the Daughter of King Aleus, being deflowered by Hercules in Tegea. This Auge, being brought to Bed of a Boy, hid it in the Temple of Minerva, but it was found by Aleus, who caused it to be exposed on the Mount Parthenius, where it was miraculously suckled by a Hind, and being found by Coritus and his Husbandmen, was by them named Telefus, and was brought up among them, till having an Inclination to find out his Father, he went into Mysia where being adopted by King Teutans; himself afterwards became King of Mysia<sup>b</sup>.

Such was my Conjecture, thinking it impossible to be done for the Repose of Hercules, as the Man herein painted, with his Club, and Arrows, besides having a black Beard, is not so robust as Hercules is generally represented; whose Statues throughout all Greece and Rome, are always alike: And from the Quiver I imagine it to be Coritus, and that those Women are only the Nymphs of Mount Parthenius, and the wild Beasts are making their Court to the new-born Babe. If I am mistaken herein, let the Learned judge.

To return to the Picture of Theseus, The Posture of the Minotaur brings into my Head the Invention of Pausias Sicionius, of whom Pliny says thus;

<sup>a</sup> Le notizie dello scoprimento di tali Pitture furono da me date al Signor abate Ridolfino mio fratello, ed egli le commincio al celebre Signor Gori in Firenze, il quale le fece inserire nelle *Novelle Letterarie* alle colonne 42. e 128. nel. 1740.

<sup>b</sup> Apollod. *Biblioth.* lib. 2. cap. 7. §. 4. & lib. 3. cap. 9.

*Is eam picturam primus invenit, quam postea imitati sunt multi, aequavit nemo. Ante omnia cum longitudinem bovis ostendere vellet, adversum eum pinxit, non transversum, unde & abunde intelligitur amplitudo.*

This Monster has a Head like an Ox, and the rest of his Body human, as Apollodorus says <sup>a</sup>, *Hæc autem* (Pasiphaë) *peperit Asterium, qui Minotaurus dictus est: hic habebat faciem taurinam, reliqua humana.* Which agrees with a Sardonian Stone in the Musæum of the Empress Queen of Hungary, mentioned by Baron Stosch in his curious Book upon antique Jewels, which have the Names of the Artificers cut in them <sup>b</sup>; where you see a Rock, with Part of a Building of square Stones upon it; thro' the Gate of which, you see the Monster with a Bull's Head, lying dead; the Building represents the Labyrinth, in which the Minotaur was shut up by King Minos. There is also a Youth full of Wonder, with his Face in Profile, holding in his Hand a Club, and represents Theseus the Son of Egeus and Oetra. Which Explication the Baron asserts; that he received from Signor D. Emanuel Martin, a Spaniard, Dean of the Church of Alicant, and a very great Antiquary.

From all which I gather, either, that the Figures with Oxes Bodies and Human Faces, (which are on all the Medals of Naples and Cuma) are not Minotaurs as the Antiquarys have hitherto imagined; but represent the God Ebone, or else the Representations of the Antiquities do not always agree with the Accounts of the Mythologists. Our Theseus is painted very robust, with his Face towards the Beholders; and he is without a Beard,

<sup>a</sup> Apollod. Biblioth. lib. 3. cap. 1. §. 4. <sup>b</sup> Tab. 51. Cardinal Alexander Albani has a Piece of Marble five Palms high, on which is wrought, young Theseus holding the Minotaur (who has a Bull's Head and Human Body) by one Horn, and beating him with his Club.

contrary to the Opinion of Lucian <sup>a</sup>, who says, that Theseus, the Son of Neptune, tho' King of Athens, went with a long Beard, and his Feet bare; he has his Club shouldered on his left Side, of an Iron-colour, which is different from Hercules's, which was made of an Olive Branch, being what he took from Perifeta, the Son of Vulcan and Anticlea; of whom Plutarch <sup>b</sup>, *At Primum in finibus Epidauri Periphetem, qui pro armis clava utebatur, apprehendentem ipsum, & vetantem progredi, congressus cum eo interfecit, oblectatus clava, cepit eam pro armis, qua deinde est usus.* And Apollodorus above-cited <sup>c</sup>, *Primum quidem Periphetem Vulcani, & Anticleæ filium, qui clavam gestaret, Coryneta dicebatur, ad Epidaurum occidit, qui cum imbecillibus pedibus esset, ferrea clava munitus, viatores interficiebat: quam ex illo præceptam Theseus ipse ferre consuevit.*

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## C H A P. VIII.

*Other Observations on, and Descriptions of, the said Paintings.*

**A**S soon as ever these Paintings were discovered, his Majesty ordered that they should be carefully peeled off from the Walls, and carried to his Country Palace. For he takes a great Delight in Designing, and having wrought himself, several well-intended Figures in Wax, he has not only shewn his Protection of the *Belles Arts*, and the Study of venerable Antiquity; but I may say without Flattery, that he has a better Taste than any Person else, in his great Court. Then was put in Execution, what Varro mentions to have been done with the Works of Damophilus and Gorgasus the celebrated Painters, who embellished the Temple.

<sup>a</sup> In Cynic. <sup>b</sup> In Theseo. tom. 1. <sup>c</sup> Apollodor. lib. 3. cap. 15.  
of

of Ceres, near the Circus Maximus at Rome \*, *Ex hac cum rescicerentur crustas parietum excisas tabulis marginatis inclusas esse.* Which was easily performed, for the Stoccoe on which these Paintings were done, was very thick; and besides other small Pictures which I shall speak of hereafter, they got out entire, the two large ones: They were seven Palms eight Inches high, and six Palms six Inches wide.

They were strengthened behind with Slate, on which the painted Paper was laid, and the Whole inclosed in Frames of Wood; which occasioned much Difficulty, and required a great Deal of Care in the taking them out.

The Reader may conceive the Amazement of the Spectators, and especially the learned Ones; for they were judged by the Painters themselves, to be extremely curious, both on Account of their fine Draught, after the Manner of Raphael, and also as they had lain so many Ages, upwards of thirty-two Palms deep in the Earth, without losing the Freshness of their Colours. I caused them to be shewn to the great Solymena, who is the finest Painter of our Age; and he said, he never saw any Pieces of that Size, so well performed. Neither the Paintings about the Sepulchre of Naso (whose Colours have been faded and washed off by Time,) nor the small Picture of antient Architecture, which Marquis Alexander Gregory Caponi made such a Work about; are any Thing to be compared to these belonging to the King of the Two Sicilies, which are the only Pieces, that have had the Advantage of being well preserved. The Reader will pardon me, if I boast myself a little, on having contributed to their perpetual Preservation, by the following Means:

\* Vid. Demontiosum de Pictura Veteri, Junius de Pictura Veterum.

I perceived that the Pieces of Parget, which were carried up into the open Air, being wiped clean from the Dampness, occasioned by lying so long under Ground, began to lose their Colour, so that if they went to clean the Face, it mouldered away by little and little, and at last underwent the common Fate. By good Luck, I happened to be intimate with one Sig. Alfieri Moriconi, a Sicilian, Officer in the King's Artillery, who had the Art of glazing like China, which he had practised many Years, and had invented several Kinds of Glazing and Vernish, and was much admired, especially at the Court of the King of Sardinia. I enquired of him, if he had (or could make) a Vernish proper to lay over Paintings done upon Stoccoe; to which he answered, he was the only one possessed of that Secret, and had had great Experience therein. I, thinking it my Duty, went and acquainted the King with it, begging him to let the said Moriconi make a Trial on some Fragment of Painting, found in Heraclea; to which his Majesty, with his usual Benignity, consented, and ordered that I should go, with this Officer, to have a Trial made, which had a most surprising Effect.

Then, having acquainted his Majesty of the Success; he was inclined to go and see this Officer at work, and was pleased to order what Colours he should make a Trial upon, which (when the Vernish was laid on) not only recovered their former Glossiness, but also became quite refreshed, and as it were imprisoned within the Vernish, there to remain for many Ages to come, as an Ornament to the Royal Palace, and a Mark of the Benignity and Clemency of this truly amiable King.

I was struck with Amazement, at the Body of Theseus, which was more lively than ever: At his Members, and his heroick and nervous Arms; and could not help observing to Don Ciccio Solymena,  
that



that his Thighs seemed rather of the longest; but I find it was the usual Manner of painting the Heroes formerly; for Sig. John Baptist Porta<sup>a</sup> is of Opinion, that when (the Arms being stretched out) the Hands can touch the Knees, it is a Sign of Boldness and Liberality, quoting Aristotle and Alexander, Polemones and Adamanzius. We read that Aristotle had very long Arms; and the same of Alexander the Great: Artaxerxes was surnamed Longimanus, because his right Hand was longer than his left: And Strabo says the same of Darius Longimanus, who, as Pollux says, was the handsomest Man he ever saw.

These Paintings are done in Variety of Colours, among which are the Green and the Blue, which some People imagined the Antients were not possessed of, grounding their Supposition on a Passage in Pliny<sup>b</sup>, where he seems to intimate, that they knew no other Colour than the White, the Black, the Yellow, and the Attic Red of Sinopolis; but these Passages seem to be interpreted in too strict a Sense. Pliny does actually say, that the Painters in his Time, used four Colours, but at the same Time does not deny, that they used any more: And speaking of Polignotus and Micon (who used the Attick *Sile* in Painting<sup>c</sup>;) he distinguishes three Sorts of Colours, the two first of Egypt and Soria, and the third of Spain. In another Place, he praises the Purple Colour<sup>d</sup> used in a City of Grece, which he prefers to that of Getulia and Laconia.

One cannot allow them the Blue and the Yellow, without allowing at the same Time that they had the Green, which is composed of those two, and is an Experiment so easily made, that one

<sup>a</sup> De Phisionomia. <sup>b</sup> Lib. 35. c. 7. Vid. G. Philandri annotat. in Vitruv. lib. 7. cap. 7. <sup>c</sup> A Kind of Yellow Earth, which being burnt maketh Vermillion for Painters. <sup>d</sup> Lib. 23. c. 13. <sup>e</sup> Lib. 34. c. 7.

cannot imagine it to have been unknown to them. There is an admirable Passage in Petronius Arbiter<sup>a</sup> on this Subject; for he, describing a Gallery, says, *In Pinacothecam perveni, vario genere tabularum mirabilem: nam, & Zeaxidos manus vidi nondum vetustatis injuria victas, & Protogenis rudimenta, cum ipsius naturæ veritate certantia, non sine quodam horrore tractavi. Jam vero Apellis, quam Græci Mondchromon appellant, etiam adoravi. Tanta enim subtilitate extremitates imaginum erant ad similitudinem præcise, ut crederes etiam animarum esse picturam. Hinc Aquila ferebat cælo sublimis Deum; illinc candidus Hylas repellebat improbam Naiada. Damnabit Apollo noxias manus, lyramque resolutam modo nato flore honorabat. Inter quos etiam pictorum arcanissimum vultus, tanquam in solitudine exclamavi: ergo amor etiam Deos tangit?* But to return to our Purpose, these Paintings confirm to us, that in the Temples of their Gods, they were wont to paint the Histories of their Heroes<sup>b</sup>; among which, Theseus was picked out as properest for this Place; he being as it were, a second Hercules; both of them having passed their whole Lives in travelling; and clearing the Earth of Monsters. Another Reason may be, that Hercules and Theseus were both of them, the Inventors of the Games and Sports that were used among the Tuscans and Oscians, in those Parts; and which were performed with great Solemnity in the abovementioned Theatre. Theseus is believed to have been the Inventor of the Strophe and Antistrophe<sup>c</sup> in Memory of the intricate Turnings of the Labyrinth<sup>d</sup>. *Strophus illas, atque antistrophus inventas a Theseo fuisse ad com-*

<sup>a</sup> Satyr. cap. 43. <sup>b</sup> Luciano in Toxaris. <sup>c</sup> The Strophe was the first Turns of the Singers, to the one; and the Antistrophe was the Counter-turn, to the other Hand; this answering that, in the same Measures and Number of Verses. <sup>d</sup> Faustus Victorinus lib. de Comoedia.

*morandas flexuosi Labyrinthi vias, ex quibus evaserat  
sospes: igitur oportuit eas non solum cyclicas esse,  
flexuosas præterea, intricatas, varias.*

Singing, Dancing and Musick, were the Decorations of the Stage, which in England are called *Country-dances*, as tho' they were invented by the English Country People. One of these Dancing Bouts was performed at Naples in the Year 1621, with universal Applause, at the Time when the Tragedy \* of Crispus, composed by Stefanius, was acted. And in the Year 1743, at the Celebration of the antient Oscan Feasts, by the Tuscan Academicks in Cortona; seven Ladies and seven young Gentlemen danced Country Dances, as is mentioned by the Canon Reginaldo Sellari, and Don Emanuel Count de Richecourt <sup>b</sup>, the Mecænas or Patron of the Learned; and thus much may suffice on the Subject of Theseus.

As to the above mentioned Story of Telephus, I imagine it was placed there, in Allusion to the antient Pelasgians and Tyrrhenians, who were Descendants of that Heroe. For Tirrenus and Tarcon,

\* Vid. Tarquin. Callutium de Tragœdia.    <sup>b</sup> In tale occasione fu proposto per tema della Poesia, che non basta agli Eroi l'esercitar la virtù, se non perseguivano il vizio: e fu pubblicato un Sonetto dall' Autore di questo Libro, e dedicato al medesimo Signor Conte di Richecourt, ed è il seguente.

*Qualora io col pensier rimiro un Regno,  
Ove taccon le leggi, ove ritorna  
La sfrenata licenza, e lo sue corna  
Antiche innalza il temerario flegno:  
Ivi è depresso ogni sublime ingegno  
La virtù seminuda, e disadorna,  
Ivi l'empio interesse; ivi soggiorna  
Sete di sangue, e 'l tradimento indegno.  
Ma Dio, che agl'innocenti al fin comparte  
Soccorso inaspettato in mille guise,  
Manda un Eroe da remota parte:  
Questi è Teseo: con esso Astrea divise  
Amor, pietà, senno, valore, ed arte:  
Poi ruppe il Laberinto, e i mostri uccise.*

two Brothers, Sons of Telefus and Hiera<sup>a</sup>, coming into Italy, and having overcome the Giant Sitoni, made themselves Masters of *Agilla* and *Pisa*, as Licofron relates, who adds, that they joined with Æneas in Italy.

*Simul quoque (fædus inibunt) gemini filii  
Missorum Regis (cujus aliquando latitans bastam  
Curvabit viri Deus, crura viticibus colligans)  
Tarchon & Tyrrhenus lupi fervidi,  
Herculeo prognati sanguine.*<sup>b</sup>

Which agrees with the Opinion of Dionysius Halicarnasseus, concerning the Origin of the Tuscans, who writes, *Alii Tirenium Telephi malum filium, venisseque post Trojam Captam in Italiam.*

'Tis very well known, that the Tyrrhenians mingled themselves with the Aborigines; and Tyrrhenus with his Navy, settling in the maritime Parts, gave his Name to the Sea, which is to this Day called *Mare Tyrrhenum*; and Tarcon settling in the Centre of Italy, became Master of Tuscany, fixing his Court at Cortona, which Silius calls thus<sup>c</sup>.

. . . . . *Cortona superbi  
Tarchontis domus* . . . . .

Then he proceeds to say, that he led the Tuscans to the Assistance of Æneas, who asserted, that the Trojans had their Rise in Tuscany; for Dardanus, the Founder of Troy, was the Son of Coritus, King of Cortona.

Let us now leave this long Digression, and return to the Enumeration of other ancient Paintings which were found under Ground, besides what were mentioned before. Which follows, viz.

<sup>a</sup> The Giants of Flegra & Pellene. Vid. Mariano Valguarnera. <sup>b</sup> Vid. Virgil. lib. X. v. 153. lib. XI. v. 725. e 512.

<sup>c</sup> Vid. la Dissertaz. sopra l'Antiquità di Cortona del Signor Abbate Ridolfino Venuti nel tom. 4. dell' *Academia Etrusca*.

*Antient City of HERACLEA.* 105

A Picture of Mercury above-mentioned, with a little Bacchus, two Palms eight Inches, by two Palms and one Inch.

Two Pictures one Palm eight Inches, by one Palm four Inches, both representing a Victory.

Another, one Palm six Inches, by four Palms two Inches, representing a Chace of Stags and Boars.

Another of the same Size, containing a Vessel of Flowers, with a Kid on each Side.

Another, two Palms three Inches, by one Palm one Inch, representing a Temple.

Another, one Palm five Inches, by two Palms one Inch, representing a Temple adorned with several Columns.

A pretty Frieze or Grotesque, eight Inches by four Palms, which had run entirely round the Wall.

Two others, four Palms by two Palms, with several Views, Buildings, and Architecture.

A perfect Square, being one Palm ten Inches, in which are two Muses; the one playing on a Harp, the other masked.

Another Piece, one Palm five Inches, by two Palms, representing a Lion, some Cattle, and Landscape.

Another of the same Size, containing several Centaurs, Buildings, Houses and Views; and two others ten Inches, by one Palm nine Inches, with the same Figures.

Three square Ones Fellows, one Palm by eleven Inches, representing a Medusa's Head.

Another, eleven Inches by seven Inches, with Heads of fictitious Animals.

Another, nine Inches by one Palm, containing a Stag, with a Bird flying to peck at him.

Another, four Inches and an half by nine Inches, representing a Peacock.

Another of the same Size, representing also a Bird.

Another, two Palms two Inches, by one Palm, representing a Bacchanalian playing on the Cymbals.

Another, one Palm four Inches, by one Palm five Inches, with a naked Bacchanalian sitting on a Tyger.

Another, one Palm four Inches by eleven Inches, with a Bacchanalian.

Two Pieces Fellows, each six Inches by eight Inches, containing two Dolphins.

A Jupiter embracing Ganymede, five Palms by four Palms and an half.

If it were possible to see this magnificent Temple entire : Who knows but in some Corner or other, I might find an Inscription of this Artificer, whose Work has now (after so many Ages that it has lain hid under the terrible Ruins) been discovered extremely well preserved ? Pliny assures us<sup>a</sup>, that the ancient Painters were wont to put their Names in the Pictures ; and as a Proof, quotes these Verses, which were seen in the Temple of Juno Ardeatina.

*Dignis digna loca picturis condecoravit  
Reginæ Junonis supremæ conjugis Templum,  
M. Ludius Eteas Ætolia oriundus,*

*Quem nunc, & post semper ob artem banc Ardea  
laudat.*

But could he have guessed at the Name of the famous Painter of these Pictures in Heraclea ? Who knows ? I have shewn that the Building of the Theatre and the neighbouring Parts, was about the Time of Augustus. But I know, that the ancient Painters were wont to paint on Tables ; and that Ludius, the celebrated Painter in Augustus's

<sup>a</sup> Plinio, lib. 35. cap. 10.

Time, was the first (as Pliny relates) that introduced painting on the Walls as before described \*.

*Hic primus instituit amantissimam parietum picturam, Villas, Et porticus, ac topiaria opera, lucos, nemora, colles, piscinas, euripos, amnes, littora quælia quis optarat, varias ibi obambulantium species, aut navigantium, terraque Villas adeuntium asellis, aut vehiculis. Jam piscantes, aucupantesque, aut venantes, aut etiam vindemiantes. Sunt in ejus exemplaribus nobiles palustris accessu, Villæ succolantium specie, mulieres labentes, trepidæque feruntur. Plurimæ præterea tales argutiæ; facetissimi sales. Idemque subdialibus maritimas urbes pingere instituit, blandissimo aspectu, minimoque impendio.* Could those be the Works of Ludius? Let the Reader judge whether I am mistaken or not. However, this is certain, that his Majesty the King of the Two Sicilies is the only Person in the whole World, that can boast of having such antique Pictures so well preserved; all other Paintings on Walls being faded by Length of Time. The most beautiful were those found in the Esquiline Palace of Titus, which perished almost as soon as they were discovered: But they were immediately copied and engraved by Pietro Santo Bartoli; and (if it had been possible to preserve them) would have raised the Admiration of the whole World. Who knows but these Paintings in Heraclea were done by the same Hand? And what imports this Passage of Pliny? *Sed nulla gloria Artificum est, nisi eorum, qui tabulas pinxere, eoque venerabilior apparet antiquitas;* when there is not such a Thing in the World as an antique Picture, excepting a painted Slate found some Years ago in a subterraneous Cavity in the Territories of Cortona, which is now in the Possession of Signor Nicolo Vagnucci, Knight, at Cortona, who is one of the principal Supporters of

\* Vid. Demontiosum de Pictura Veterum.

our Tuscan Academy. This Piece represents a Muse crowned with Laurel, with a musical Instrument hanging on her Shoulders, and will be described in the History of the Antiquities of Cortona, which will soon be published by Order of the said Academy, where the Colours have been examined, and appear to be covered with a certain hard Sort of Bitumen, or at least with some unknown Kind of Varnish; in which Art Apelles excelled; of whom Pliny speaks thus: *Unum imitari nemo potuit, quod absoluta opera illinibat atramento ita tenui, ut id ipsum percussu claritatis colorum vim excitaret, custodiretque a pulvere, & sordibus, ad manum intuenti demum appareret*: Which some of the Learned think, ought to be read *ad numen*, I should rather take it to be *lumen*. And thus much may suffice about the Varnish, which, at my Desire, was made Use of to the above-mentioned Pictures.

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#### C H A P. IX.

*A Description of other Buildings in Heraclea, and of the Antiquities found in them.*

**T**HAT the above Theatre was near (and even joined) to the City Heraclea, is proved by the other Buildings and Houses which were immediately afterwards discovered: Among which was one that had a pretty Appearance, with a handsome Door, and an Iron Gate, which presently broke in Pieces. Entering at the Top, and clearing away the Earth, I perceived a small Gallery leading to a Ground Chamber, plaistered, and painted red, in which were found some Vessels and Bottles of thick Crystal, full of Water; a Brass Tweezer Case, containing three or four Stiles or Graves, which are the Instruments they formerly



merly used in writing on the waxed Tables : But what was most valuable, was another Instrument-Case of the same Metal, which being opened, was found to contain a small thin Roll of Silver, wrote full of Greek Characters ; and as in the un-rolling, it happened to break ; his Majesty thought it adviseable to put it up in his Cabinet for the present, lest by any Body's indiscreet Curiosity it might be destroyed.

At the other End was a commodious Stair-case to go to the upper Apartments, where I went into a Room, the Cieling of which was entirely demolished, and which had probably been the Kitchen, by reason of the great Quantity of Brass and Earthen Vessels found therein, such as Dishes, Trivets, and other Things too numerous to describe here, and which I did not examine minutely. There I saw Eggs miraculously preserved ; and Almonds and Nuts that retained their natural Colour, but being opened, the Inside was like powdered Coal. In some other Ruins near thereto, was found a Brass Ink-stand, which retained the black Colour of the Ink so well as to be capable of tinging any Thing. I shall not give a particular Account of the Fragments of Earthen Vessels, burnt Wood, Locks, Keys, Latches, Bolts, Door Rings, Hinges, Spears, cut Stones, and Medals, of which the greatest Part that were found, were of Nero, with the Temple of Janus on the Reverse. There were found Mosaic Pavements, but very ordinary, being composed of what Vitruvius calls *Pavimentum sectile* ; these are in Imitation of Scrolls, and the like. It is surprising how they could bring the Stones into such beautiful Order, and dispose the different Colours so exactly ; of which a wonderful Example, is a Square which was found in the Middle of a Pavement in the Adrian Villa, which was published, engraved on a Copper Plate.

In

In another Part were the Ruins of a Bath, paved with little Squares, in which were several Sorts of Vessels and Lavers of Brass gilt. In another Part was found a Cellar or Vault, which for its Singularity, deserves to be made particular mention of.

Thro' a Door of white Marble, we came into a Room thought to be about fourteen Yards or more in Length (because they had not quite cleared the Ground away) and eight Yards broad. In the Middle of one of the Sides was a Door which led into another Place of the same Length, but almost square. Round the Insides of both these Rooms, there ran along, close to the Wall, about half a Yard high, a Kind of Bench covered with Marble Pavement, which seemed, at first Sight, to have been used for a Seat, having along the Bottom a pretty Moulding : But on coming to examine it nearer, I perceived on the Top, some round Stones or Stopples of Marble, which being removed, I found were the Covers of some great Earthen Jars set in with Mortar, the Necks of which were inclosed just within the Bench. On one Side there was (as it were) a great Window formed in a Sort of an Oblong Square, and stopped up with Earth, which appeared at first Sight to be the Mouth of an Oven or Furnace, the Wall being all black within, but it was found at last to be a Kind of Closet, that reached a Cane's Length into the Wall ; in which was discovered untouched, and very well preserved, a small Sett of Steps of different coloured Marble, not unlike what are put upon Altars to set the Candles and Flower-pots on. But I imagine the Use of these was to set the small Vessels or Bottles of Crystal, or other Kinds (for the keeping the Samples of Wine or other Drink) upon. The great Vessels were of a roundish Form, excepting that the Mouth came up above the Level of the Pavement, and was inclosed in that Marble

Marble Bench, or Seat : I believe they would hold ten Barrels Tuscan Measure each.

This was (to my great Displeasure) entirely ruined by taking the Marble and putting it to other Uses, before I could find any Remedy ; and the great Wine Jars were broke, in taking out ; but two of them being bound with Iron, were set in the King's Garden ; and, if I am not mistaken, I have seen in the Garden of the Villa Borghese, one of these Vessels ; others in the Villa Mattei, or Mount Celio, and in other Places at Rome. In the Year 1732, in the Space between the Chapel of Corsini in the Lateran Basilica, and the Wall of Rome, were found so great a Number of large Earthen Vessels for keeping of Wine, that after they had dug up one Hundred, they left a prodigious Quantity buried under the Earth. These Vessels had narrow Necks and large Bodies, being two Foot in Diameter. Most of them were marked near the Neck, and some were wrote upon with Ink ; one of which was purchased by my Brother at the Museum of Signor Francesco Vettori, mentioned by P. Lupi of the Society of Jesus, in his fine Treatise on the Inscription of St. Severa the Martyr \*. On one of these Vessels was this Inscription : OPUS. DOLIARE. VINARIUM. The Names which were on the Handles and Necks of these Vessels, were the Names of the Makers. Those wrote with Ink were the Names of the Owners of the Liquor contained within ; and by Reason of the Multiplicity of Names, it is imagined to have been a Cellar for the Use of the Soldiers who were stationed there to guard the Walls ; and that whosoever Name was wrote on the Vessel, to him belonged the Wine contained therein, whether he bought it, or it was his Allowance.

But returning to where we left off: In order to preserve the famed and strong Wine of the Antients, it was necessary to have these subterraneous Vessels, which, in some other Places, have been found one upon another: All which is agreeable to the Law *Instrumenta* 8. and the Law *cum fundus* 21. *ff. de fundo. Instr.* where it says, *Dolia defossa, infixa*: So that *Pancirolos* thinks, the Antients had no Wine Vaults or Cellars, for this Reason, *quia dolia, quæ erant imbecilla, sub terram dimittebant*. See *Pliny* <sup>a</sup>, where he speaks of Wine Vaults: But as the Wine Vessels ought to be a Cart Load, and to contain one hundred and twenty Bottles, which according to some Calculations is one thousand six hundred, and according to others one thousand nine hundred and twenty Pounds weight, tho' *Columella* calls them *sesquiculare triginta amphorarum dolium*, I cannot be certain, nor could I be in Time to measure the Quantity that each Jarr contained; it is certain, that they were of that Form, being by the same Author called *ventrose*; and there remains no Room to doubt that they were not the Butts or *Dolia* of the Latins, of which *Nonius* thus: *Dolia sunt vasa grandia, quibus vinum reconditur*. Neither could they be very small, if one of them served the great *Diogenes* for an Habitation, of whom *Laerzius* speaks thus <sup>b</sup>, *Dolium, quod in Metroo erat, pro domo habuit, sicut ipse testatur in epistolis*, and you find this Passage in *Juvenal* <sup>c</sup>.

..... *Dolia nudi*  
*Non ardent Cynici: si fregeris, altera fiet*  
*Cras domus, aut eadem plumbo commissa manebit.*

<sup>a</sup> *Plin.* l. 14. c. 21. *Apuin. Lexic. Agricult. male explicat omnia.* <sup>b</sup> *Diog. Laerz. lib. 6. segm. 23. e nota, che Metroo fu il Tempio della Madre dei Dei in Atene, ove si conservano le Leggi, le Donazioni, e. i. Contratti. Vid. Valesio ad Harpocratonem, pag. 272. Gregor. Nazianz. in Jambicis.* <sup>c</sup> *Juvenal. Sat. XIV. v. 308.*

*Sensit Alexander, testa cum vidit in illa  
Magnum habitatorem, &c.*

Which Verses are a Contradiction, to those who will not believe that Diogenes's Butt, was made of baked Earth, but of Wood, and the Reason they alledge is, because that Philosopher oftentimes rolled it about <sup>a</sup>: As if those Vessels might not be rolled about without breaking; either upon the Ground, upon Marl, upon Skins, or upon Straw, or even on the hard Pavement, as we see they are made of such a monstrous Thickness.

Nor did the Antients manage their Wine otherwise, than we do now-a-days.

They first trod the Grapes with great Dexterity, and then put them in a great Vessel, called *Lago*: Afterwards, they pressed the trodden Grapes with the Stalks, in a Press, and mixt it with the Liquor in the *Lago*; which is set forth by Ulpianus in the Law *Si servus* 27. §. *ult. ff. ad L. Aquilam*, and by Varro <sup>b</sup>. Others cutting the Bunches, and pressing out the Juice from the best of the Grapes, mixed the Remainder with Water, and gave it to their Labourers instead of Wine, in the Winter Time <sup>c</sup>. Whence Father Carlo d'Aquino describes the Harvest thus <sup>d</sup>, with the Testimony of Cato, Varro and Pliny: *Vindemia dicitur a demendo, quoniam uva a vite demitur. Collectio est uvarum, ad vinum exprimendum & asservandum. Argumentum uberis futuræ vindemiæ solent esse imbres, qui vere decidunt, vel cum adhuc acerbæ sunt uvæ. Autumnales pluvie officiunt illis potius; easque, largiores quidem copia, sed usu vapidæ & depravatas reddunt. Opportunum vindemiæ tempus inter Vergiliarum occasum, & Autumnale æquinoctium cum Varrone statuunt Scriptores*

<sup>a</sup> Vide Lucianum in libello, quomodo conscribenda sit Historia.

<sup>b</sup> De re rustica, cap. 54. Erasmus in Chiliadibus.

<sup>c</sup> Vid. le Note del Pancirolo. <sup>d</sup> Nomenclat. Agricult. pag. 107.

*alii. Conjecturæ, quæ super uvarum maturitate capiuntur a visu, & gustu, fallaces sunt. Tutio rem notam exhibent vinacei, cum, deterfa viriditate, nigrefcere incipiunt. Cupis, cophinis, corbibus, omnique comparata supelleſtile vindemiali, priorem cæteris curationem vindemiatores habent in uvis eligendis. Præcoces, & quæ ex locis magis apricis proveniunt, prius debent decerpi. Racemos acerbos ficcoſque detrabi jubent, quibus vini ſaper ſuavior cordi eſt. Iidem in lacu vinario calcati prælo ſubjiciantur, ut quod reliquum muſti eſt, exprimatur. Poſt expreſſa vina, deſruti ad uſus domeſticos, loræque ad familiæ & operarum potionem curandæ, ſupereſt labor. Lora potio eſt ex vinaceis aqua maceratis, quæ conficitur, poſtquam totum muſtum ex acinis eſt expreſſum. Eam potionem ſcite Plinius vinum operarium appellat. Vindemiæ tempore Romani antiquitus celebrabant Vinalia ; quo feſto novum vinum deguſtatam Jovi libabant. Et omnium quidem nationum conſenſu tempus vindemiale exactum legitur ſingulari oſtentatione hilaritatis, & ruſticorum, e lacu torculari exilientium, excito quodam impuniquæ fervore letitiæ.*

Thus much ſhall ſuffice on this Subject ; I ſhall only add, that theſe Discoveries were made in the Winter of the Year 1740. But as I have by me, an Account of what was found the Summer before, of which I have not hitherto made any particular Mention ; I thought it would not be amiſs to make it publick, in order to procure myſelf the Name, (if not of a Learned) at leaſt, of a faithful Hiſtorian.

C H A P. X.

*A Diary of the Discoveries made in the Summer of the Year 1739.*

**B**ESIDES the abovementioned two Marble Tables, containing the Names of the *Liberti allesti*, or new chosen Citizens of Heraclea, forming 3 Columns on each Table (the last Letter of each Name, being put separate from the other Part of the Word, makes a Line by itself;) there were found the following Things, *viz.*

1739.

May 24. A great Metal Vase, and a Spoke of one of the Wheels of the abovementioned Brafs Chariot.

29. Several Pieces of polished Marble, and two odd fashioned whimsical Cramps, which were used in joining great Stones.

30. Fourteen square Pieces of polished Marble.

June 1. Some well made Brafs Letters of one Palm height, each having three Spikes of the same Metal, whereby they were fastened to the Wall, and were as follows, *viz.* an O, an S, a B, an F, an M, an S, an O, a P. B. L. A small Mask of baked Earth, in Form of a Lion's-head; a Metal Haft, and several Pieces of Marble, among which was a Piece of a Cornish.

2. Two Plates of Metal, three Palms long, and two Palms and a half broad. Five more Pieces of the Brazen Horse abovementioned, and a Piece of a fluted Pilaster of white Marble, four Palms high, and one broad.

Q 2.

June

- June 3. The Head of the great Brazen Horse that was found the 15th of April, entire and fit to join on to the Body, to which it let in; on the Front of the Head, was a small Basso Relievo, representing Victory crowning the Emperor on Horseback.
4. Another Part of the Chariot, and several Pieces of Harness belonging to the said Horse, which were made of Brass, and riveted on; and two Masks of baked Earth.
6. A large round Shield of Metal, entire; a Laver and some other Fragments.
8. A great Number of Pieces of Brass, among which was Part of the Front of the Chariot, having three Holes on each Side, by which it had been fastened, or riveted on; and several Pieces of rusty Iron.
9. Fragments of Inscriptions abovementioned, with several other Pieces of Marble, and another Spoke of the Chariot Wheel.
17. A Brass Plate, one Palm and a half broad and two Palms long; also a Marble Pedestal, two Foot wide.
20. A fine Head, and a naked Arm of Marble; but these were not broke off from the Statues, for they were only let in, as I said before; also some round Bars of Metal.
21. Several Marble Pedestals, some three Palms wide; and the Statue of Victria the Mother of Balbus.
23. A Circlet of Metal, two Palms in Diameter; and a Metal Vase with Handles, and other Fragments.



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- June 25. Several Metal and Marble Pedestals, and the gown'd Statue of Balbus on Foot.
30. Sundry Fragments, and two entire Dishes of Metal, the one large and the other small.
- July 1. Several Medals, an Urn of baked Earth, and three Pieces of another Inscription of the *Coloni allesti*, containing the Names of sixty-three Persons.
4. Several Fragments of Statues, several Pieces of Brass; eight Metal Vessels in Form of Buckets, and five Metal Door-hinges.
17. Another Brass Vessel, with a very large Bottom.
20. A pretty Mask of Touch-stone broke, the Eyes, I observed, were of a different Composition; Fragments, and Cramps of Brass.
23. They began to strike upon the beautiful Mosaic Pavement, in the Temple of Hercules.
24. Fifteen Marble Pedestals, and a curious large earthen Lamp, four Palms and a half in Diameter. A pretty Brass Candlestick, whose Shank was extremely well preserved; some Chains of Metal Wire, which pertained to this Candlestick; and several Pieces of white Metal, which were used for Mirrours; several Lachrymatorys (*Vessels in which they used to put their Tears*) both of Glass and Earth; Iron Rings for the Fingers; a Metal Ear-picker, and several Pieces of Bone Flutes, besides two large Brass Lavers, and a semicircular Marble Moulding: All which lay upon the abovementioned Marble Pavement

ment which was formed in several Places with small equilateral Marble Triangles.

- Aug. 1. They found the Main of a large Brazen Horse, several Marble Stones, and a Copper Cover with a Ring fixt to it.
5. A Brass Cylinder in Form of a Cannon, divided into four equal Parts, with two separate Plates at the Extremity; and twenty-five Consular Medals of Silver.
7. A Metal Spear, and three Pieces of a Bone Flute.
17. A Marble Medaglion, one Palm and half an Inch in Diameter, entirely preserved, with a Basso Relievo on each Side, in one of which seems to be a Sacrifice; for there is a Woman gowned standing, before whom is a naked Man killing a Hog, whose Blood is received in a Vessel; and in the other, is an old Man half naked sitting, and playing on two Pipes, which he holds in both Hands. A Marble Stone which had been the Rim of a Well; a great Brass Lock, Lamps of baked Earth; a fine Brass Mask; more Pieces of Flutes; a Glass Vase; several Pieces of a Metal Cup; and three great Earthen Vessels.
18. Two Masks, the one of Marble, the other of baked Earth; a great Vessel; several Brass Rings; a great Marble Mortar; a middling-sized Brass Pot; several Pieces of Egyptian Pebble; several Pieces of Mosaic Pavement; a Lion's Foot of Marble, which had supported a Marble Table; a curious Bust,

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Busto of a Woman ; and two large Pieces of Iron.

Aug. 19. Four Pieces, and a small Pedestal, of Egyptian Pebble.

20. A broken Fire-pan of Metal; one Palm and an half in Diameter, whose Handles and Feet are entire.

22. Several Iron Rings ; four Buckets ; a Metal Lock ; an Earthen Jug ; a Glass Ball ; Holdfasts ; and other Pieces of Metal and Marble.

26. A Piece of a Column of Jasper ; and other Pieces of Marble and Metal.

27. A large Knife with a Handle, for killing of Sacrifices ; a Piece of Marble like a Painter's Grind-stone ; another Piece of the Column of Jasper, and Pieces of *Travertine* of three or four Palms each.

31. Four large Brass Candlesticks, two of which were entire. Other Pieces of Marble Capitals ; a great Number of Pieces of Marble Pavement ; and Leaden Pipes ; whence I imagine, that in this Place had formerly been a Bath.

Sept. 1. Three Dishes and another Vessel of Metal, and a Brick with this Inscription,  
L. VISELLI.

2. Three Heads in a Basso Relievo, fourteen Inches high, and eight Inches wide ; great Pieces of Travertine ; Pavement of Marble inlaid ; and a large Marble Pedestal three Palms wide.

5. More Squares of Pavement.

7. A Bucket and other small Pieces of Metal ; a pretty Mask of baked Earth, and some Marble Pavement. Sept.

120     *A DESCRIPTION of the*

Sept. 9. A Marble Busto with two Faces, representing Janus ; and some Glafs Lachrymatorys.

12. A curious Brass Statue of Hercules, two Palms and an half high ; three more Metal Candlesticks four Palms high, and two Inches wide ; a large handled Cup ; a large sacrificing Vessel ; a Handle which possibly belonged to the said Vessel ; a Chalice and sprinkling Brush ; a votive Pig, with Letters on the Shoulders, indicating the Name of the Donor ; a fine Lamp ; another Candlestick ; a Vase and Cover ; a sacrificing Cup, with a Handle ; and several other Rarities and Curiosities ; Fragments of Brass Pans or Basons, &c.

14. A large handled Cup, like that on the 12th Instant. Two other small Vessels with Handles, and two still smaller, with Handles also ; likewise other Handles which had been broken off from some Vessels ; one of which (*Handles*) has a Ram's Head neatly engraved upon it.

15. Another Laver ; some Pieces and Cramps of Metal.

16. A large Metal Vase, with a curious Handle.

17. Another Bason, and a Metal Hoop ; several Coins of Augustus and Nero ; sundry Fragments, and an Earthen Lamp.

26. A round sacrificing Cup ; another with a Handle, both broke ; three other Handles, and a Cover of a Vessel.

Sept.

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Sept. 30. Another Marble Busto of Janus, Fellow to the above ; and two Pilasters, with their Bases and Capitals, on which the said two Busts stood.

Oct. 1. A Metal Mask (fixed to a Piece of Iron) bearing the Face of a Cat, with a Rat in her Mouth ; a Brass Ring for the Finger ; an Earthen Vessel one Palm high ; and two Brass Locks.

3. A Trivet and a Vase ; a Brass sacrificing Vessel.

5. Two Cups, whole ; three common sized Spoons, and one smaller ; other Fragments of Vessels, and a small Half Moon, all of Silver. Three Glass Vials ; one Lock ; two Metal Hoops ; seven Gold Rings, entire and perfect, two of which have Cornelians set in them ; a Gold Bracelet, consisting of one large Button, from which hung two Heads, with two small Strings, and the Remainder is two Semicircles of four Fingers Breadth, with two Strings to tye them together.

7. A Silver Coin of Nero, weighing one Ounce.

10. Two small Glass Vessels, one larger, and two others like Lachrymatorys ; a Metal Tube, and a Stopper, eight Inches wide, and two others, each four Inches wide ; Seals for Letters ; Fragments of Iron ; Metal Locks ; Glass Bottles full of Water ; small Pieces of Bone ; square Stones polished on all Sides ; Metal Rings ; and three Metal Buckets ; a large broken Metal Laver ; an entire Handle, on which is a Basso Relievo.

R

Oct.

- Oct. 10. A Marble Head which had been broken off some Busto.
12. A Brass sacrificing Vessel.
13. Two Metal-Pots, one of which stood on a Trivet, and was crockey on the Outside; two curious Brass Lamps; several Pieces of curved Metal; and a rusty Iron Mattock.
14. An Earthen Lamp; another Piece of a Bone Flute; and several Pieces of Lead.
15. A curious Brass Lamp with two Lights, which seems to have been hung up in the Area, by four Chains of fine Metal, Pieces of which are to be seen on the Wings of two Eagles which are on the Sides of the Lamp; and its Handle is in the Form of a Horse's Head and Neck.
29. More Silver Medals, and another round Basso Relievo of Marble, thirteen Inches Diameter, which has on one Side two Masks, and on the Reverse a Hare.
31. A Statue of a naked Man eight Palms high, all in Pieces.

The next Winter, 1740, they discovered several Buildings, and other Houses buried, with Marks of great Magnificence, in which I observed a continued Architecture of small Galleries, paved with Mosaic, and painted red; in the which are Pictures in Grotesque, and other Figures: Thence there is one strait Stair-case, and not very wide, to go up to the Floor above.

All the Wood-work is as black as a Coal, in great Part glossy and entire, but as soon as touched, it falls in Pieces, and you may see the Lines, or Grain, by which you may know the Kind of Wood.

It

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It is also observable, that when they beat down the Walls, the Strokes rebound or echo from the neighbouring Habitations.

The Walls hitherto found are very well preserved, the Edges of the Stones being undamaged.

The Water which works thro' from above, has rusted all the Iron; the Windows were not very large; in some of which remained Part of the Glazing, which appeared to be of Chalk, or else a fine Alabaster.

The first Opening which was made, happened to be exactly in the Middle of the Theatre, from the Doors whereof they went into the Streets, one of which led into the City of Heraclea.

This is what I could observe myself till June, 1740, when I was (with his Majesty's Permission) obliged to return to Cortona, to settle my domestick Affairs, tho' very much against my Inclination, having a particular Love for the Study of Antiquity.

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C H A P. XI.

*Of later Discoveries, with other Observations and Remarks.*

SO many and different are the Accounts, which I have received of the Continuation of the Discoveries in Heraclea, and mixt with so many Absurdities, that they rather confuse, than give any Light to the Curious; wherefore I resolved to wait for the Draughts, before I published my Opinion; but finding there were no good Designers, and if they had done them, I could not be present to compare them with the Originals; I shall content myself with setting down the principal Things which I found therein; the others, (being very numerous,)

merous,) will be published by one who has, at present, the Care and Inspection thereof.

His Majesty being engaged in Business of great Importance; (*about the War*) who put himself at the Head of his Army to defend his Kingdom, postponing his own Danger, to the Tranquillity of his Subjects; was the Reason that they suspended their Search, which had been so diligently made for some Years; but when Things were again settled, Providence rewarded them with new, grand, and unheard-of Discoveries, viz.

Two fine Equestrian Colossal Statues of Marble, which stood before one of the two Gates of the Theatre, *scil.* in the Front of that Street which led to the City of Heraclea. They were erected in Honour of the two Balbi, Father and Son; the gowned Statues of whom are above described. One of these Statues was broke in Pieces, the other better preserved; and being repaired, was put up in the Court of the Palace at Portici. The Inscription on the Pedestal I mentioned before, viz.

M. NONIO. M. F.

BALBO.

PR. PRO. COS.

HERCVLANENSES.

If we place a Point between the first P. and the R. as some have done, without seeking for any strange Interpretations, it would be P. R. PROC. *Publicæ Rei Procuratori.*

It is a noble Statue, and of excellent Workmanship, and is equally as curious as the Brass Equestrian Statue of M. Aurelius in the Capitol; being the more valuable on Account of the small Number of Marble Equestrian Statues that have been found. The Metal of the Horse, the Ornaments, and Trappings, would take up too much Time to relate,

Another



Another Statue of the Emperor Vitellius, which is put on a new Pedestal before the Steps of the said Palace at Pozzoli. A Brass Statue of Nero naked, and seated, with Thunder in his Hand, represented thus in the Figure of Jupiter by some flattering Statuary, like that which was found in the Via Lavicana, and is now in the Museum of Mr. Charles Frederick in London; that Tyrant being often represented in the Figure of Apollo Citharoedus.

Eight other Colossal Statues seated, and many others, which have been repaired by Signor Canard, a very ingenious Statuary; and these Rarities adorn the domestick Theatre at his Majesty's Villa at Portici, viz. the Stairs, the Rooms, and the Gardens, which are become a Kind of a Museum.

There are many other Vessels, Tripods, Statues, and Idols, continually dug up; two fine Columns of six Palms Height are placed in the Royal Chapel at Portici; and the larger ones I mentioned before.

A Dismission of the Soldiers, on Tables of Brass, bound together (with small Brass Clasps) in Form of a Book, wrote on all Sides, and like that of Galba, and Domitian, in the Imperial Gallery at Florence; in which is an Account, of the Rest and Freedom of the City granted to the Soldiers that behaved well, and were victorious; which is worth observing, and merits a particular Regard. Another of Galba is in the *Museo Barbarini*.

The Reader may imagine the infinite Number of Medals, Gravings, cut Jewels, and Fragments of all Kinds; as there are so many, that all the grand Chambers, and Repositories at Portici, are full of them.

They tell you there is a Decree of the *Gymnasiarcha* concerning the *Ludi Athletici* and *Plebisciti*, which

which I suppose are the above Tables of the *Liberti allesti*. A Metal Head piece, bigger than the natural Size, adorned with Bassi Rilievi.

As to the buried City, I shall finish my Discourse, with asserting, that (as I said before) it was first ruined by an Earthquake, then rebuilt again; afterwards covered with Ashes, and partly consumed by the Fire reverberating from Vesuvius; *vi ignis*; and finally covered with Earth, by the several Eruptions which have been since. 'Tis observable, that in the Metal Vessels were found shut up, several Kind of Things burnt to Coal, and yet retaining their ancient Shape, as Fruits, Corn, Bread, Olives, &c. In particular, a Pye in a Metal Pan, one Palm and an half Diameter, shut up in an Oven, which, being touched, immediately dropped in Pieces. In this Place were several Kitchen Utensils of Metal.

In another House hard by, which had a Mosaic Pavement, was observed a handsome Marble Door, the Frame of which (being of Wood) was burnt to Coal; with a handsome Chain, which the Count d'Arcos, a Portuguese, took off for himself, Anno 1747.

From what has hitherto been done, the following Remarks are made.

- I. That the Seats of the Theatre, ran up, towards the Sea.
- II. That the *Podium, Proscenium & Orchestra*, are still covered with Earth.
- III. That the said Proscenium had behind, several Marble Pedestals, on which stood the Columns of red Marble, two of which, as I said, are in the Church, or rather Cathedral of St. Januarius.
- IV. That among these Columns, were the Colossal Statues of Brasses, and formed a Prospective to a Street, which led towards the Sea.

V. That

- V. That from the Theatre, went the other Streets of the City; in one of which were the Equeſtrian Marble Statues of the Balbi, Father and Son.
- VI. That the City of Heraclea, as near as one can conjecture, extended about a Mile and a Half, along the Shore, and towards the Villa of Portici.
- VII. That therein were, other sumptuous Buildings; one of which, from the Foundations, I imagine to have been a Basilica; in which was the Statue of Vitellius, and on the Sides were six Pedestals with Statues of Brasses, which are partly melted by Vesuvius.
- VIII. That besides the Temple of Hercules, there were other Temples, as of Apollo, &c. of which Delty there were found, two large Statues without Heads; and a small Temple of several Kinds of Marble in Mosaic Work; within which was a Statue of Gold, which his Majesty preserves.

This marvellous Collection of Antiquitys, will become more compleat in Time, as the Works proceed, and the Learned will find their Doubts cleared up, concerning the Epocha of an Infinity, of historical Facts, and about the Customs, Arts, and religious Ceremonys of the Antients.

Such and so great is the Admiration of all Europe, at these Discoveries, as I think I cannot better demonstrate, than by publishing (in the original Language) the Sentiments of some learned Foreigners concerning the same, and their Applause of the good Fortune and Greatness of Soul of CHARLES. BOURBON, King of the TWO SICILYS; which (*Sentiments, &c.*) were communicated by them to his Excellency the Cardinal Quirini, and follows as hereunder, for the Use of the learned Part of the World.

# P L A U S U S

## ORBIS LITERATI SEPTENTRIONALIS,

Ob vetera monumenta, quæ ex recens  
detecta Herculani Urbe in Regno  
Neapolitano eruuntur.

*Ex Programmate Jo. Matthiæ Gesneri Publici in Regia  
Academia Gottingensi Profess. pro solvendis ejusdem  
Academiæ Votis Decennialibus, novisque nuncupandis,  
publicato Gottingæ mens. Septemb. an. MDCCXLVII.*

“ **R**efuscitatur ab aliquo tempore, qui jam ante  
“ hos aliquot annos sparsus per Germaniam  
“ quoque rumor fuerat, de veteri urbe ex cineribus  
“ & pumicibus Vesuvii montis cœpta crui, quam  
“ diurna Gallica, Britannica, nostra HERACLEAM  
“ appellant; HERCULANUM, vel HERCULANE-  
“ UM dicerent accuratius. Hoc enim oppidum  
“ maritimum paucis millibus passuum ab ipso illo  
“ cratere Vesuvii remotum, cum jam pars illius  
“ Regulo & Virginio Coss. ruisset, dubieque sta-  
“ rent, quæ relicta erant, paucis annis post erum-  
“ pente primum post hominum memoriam Vesuvii  
“ incendio, plane haustum, id est combustum, e-  
“ jectisque ex illius horrendo specu arenis, cineri-  
“ bus, pumicibus, obrutum est.

“ Hujus igitur oppidi, dum novas ædificationes  
“ & villas molitur CAROLUS, utriusque Siciliæ  
“ Rex, quem in *Porticu* sua exornanda studiose  
“ versari alias memoratur, non tenues modo reli-  
“ quias, non statuas, columnas, urnas, inveniri  
“ aiunt; sed plane urbem integram, in eaque do-  
“ mus instructas & homines, suis cum vestibus,  
“ integros, ut deprehenso a calamitate fuerant.  
“ Non lubet jam quærere fierine possint, quæ nar-  
“ rata de inventa denuo urbe legimus? & qua ra-  
“ tione potuerint in octavum usque decimum sæ-

“ culum tot res integritatem suam retinere? Meli-  
“ us de his quæretur, cum quid inventum sit, fide  
“ idoneorum testium constabit. Nobis lubet co-  
“ gitationi non injucundæ paulum immorari. Si  
“ liceat ponere vera esse, quæ nondum satis certis  
“ auctoribus narrantur: quam nova rerum quam  
“ inopina facies hinc surgat literarum? quanta pul-  
“ veris hujus Vesuviani disjectu certamina antiqua-  
“ riorum conquiescant? quanta item surgant nova?  
“ Ponite unum aliquem librum inveniri: quot  
“ inde res discerent curiosi harum rerum? cum  
“ nec una charta manus eruditæ calamo scripta  
“ nec una cera stilo docto signata, ejus ætatis, ad  
“ nos pervenerit. Sed si tanta fortuna homines  
“ antiquitatis studiosos respiciat, uti ex illo se-  
“ pulcro prodeat aliquis integer Diodorus Siculus,  
“ cujus Bibliotheca eo tempore, in illa vicinia,  
“ Bibliothecas ornabat haud dubie; Polybius ali-  
“ quis totus, aut Sallustius, aut (nimis forte invi-  
“ dendum munus!) Livius, aut Tacitus; aut Ovi-  
“ dianorum Fastorum pars posterior: aut, ut ad  
“ patriam nostram præcipue respiciamus, illi Plin-  
“ nii majoris Bellorum Germaniæ viginti libri,  
“ quos ille inchoavit, cum militaret in Germania?  
“ Bibliotheca verò tota hominis eruditi si invenia-  
“ tur (& fuerunt in ea vicinia villæ ut Ciceronis  
“ & Luculli sic aliorum procul dubio, quarum  
“ ornamenta Bibliothecæ non postrema) quantum  
“ inde materiæ nasceretur hominibus eruditis?  
“ Nonne illa fuerit quædam Romanæ majestatis  
“ instauratio? nonne felix quædam reparatio tem-  
“ porum? Igitur mirum non fuerit si quis de illo  
“ genere hominum *μυροπαράνλος* ipsum Regem  
“ CAROLUM sic alloquatur: *Μαῖε vero ista feli-*  
“ *citate, CAROLE, Regum fortunatissime: tene,*  
“ *quæso, urge, preme, occasionem divinitus objectam*  
“ *tibi. Habes ostensum tibi ad immortalitatem iter*  
“ *expeditum, facile, tutum. Quin tu istos exercitus*  
S “ (quibus

“ (quibus longum otium bona pars Europæ precatur)  
 “ ocus ire jubes ad eruendum sua e sepultura Hercu-  
 “ lanum, unde plus tibi & illi mansuræ per omnia,  
 “ quæ futura sunt, sæcula gloriæ parabitur, quam si  
 “ vastitatem per illum inferas Italiæ. Malis, quæso,  
 “ reparator antiqui sæculi, & antiquarum artium om-  
 “ nium instaurator inscribi statuis, immo chartis æter-  
 “ num mansuris commendari, quam incertam dubiam-  
 “ que Martis subire fortunam. Hoc igitur age, CA-  
 “ ROLE, Rex inclute, & illud in primis cura, ut  
 “ præficiantur negotio cauti homines, & periti harum  
 “ rerum, & amantes, & si funesto jam fati Ægirio,  
 “ Mazochius, si illorum apud vos similes; si chorus  
 “ ille eruditæ Italiæ, cui suus velut præsul fato datus  
 “ esse prædicatur, negotio sufficere propter alia non  
 “ possint; Socerum tuum roga, ut tibi Bergeros mit-  
 “ tat suos, & Mascovios, & Christios, & Saxios,  
 “ quorum opera caveatur, ne, dum inveniuntur the-  
 “ sauri, pereant, ne parum accurate referantur vel in  
 “ pictas tabulas, vel in litteras: ne fiat, quod in Pli-  
 “ nii villa, ut inventa etiam delitescat. Sed tempe-  
 “ ramus nobis ab imagine, quæ forte a somnio  
 “ non multum differet. Profuerit sane Hercula-  
 “ num ex Vesuvii rejectamentis erutum Antiqui-  
 “ tati, Historiæ, Architecturæ, literis omnibus:  
 “ fuerit parata gloria Regi magnanimo, qui ista  
 “ imperio & providentia sua perfecit: non pro-  
 “ fecto minus, quin plus longe solidæ gloriæ &  
 “ perpetuæ prædicationis merentur Reges, & ami-  
 “ ci Regum illi, qui rationibus aliis moliuntur re-  
 “ parationem seculorum.”

*Ex Epistola D. Card. Quirini ad Jacobum Wil-  
helmum Feverlinum Publicum Academiae ejus-  
dem Professore, Brixiae Impressa mens. Febr.  
an. MDCCXLVIII.*

“ **O** Utinam ! pari ratione, qua cupitis ut ex,  
“ Herculano, veluti ex sepulchro, prode-  
“ ant aliquis integer Diodorus, Polybius aliquis,  
“ totus, aut Sallustius, aut Livius, aut Tacitus,  
“ aut Ovidianorum Fastorum pars posterior, aut  
“ Plinii majoris Bellorum Germaniae libri viginti ;  
“ cura mea novam vitam Dio Cassius recipere po-  
“ tuisset ! Pro eo e Vaticana Bibliotheca effodi-  
“ endo, non mediocriter me uno & amplius ab-  
“ hinc anno laborasse, fidem Vobis facient binæ  
“ meæ Epistolæ ad Reimarum Clarissimum Ham-  
“ burgensem Professore datæ, locumque fortitæ  
“ in quarta mea Latinarum Decade. An melior  
“ fortuna arriserit Carminio Falconi, Calabro hisce  
“ temporibus Archiepiscopo res ipsa declarabit  
“ propediem ; admonuit me scilicet ille ante tres  
“ menses, Dionis sui primum Tomum lucem  
“ publicam visurum, antequam annus modo jam  
“ elapsus expiraret. Opus illud avidissime expec-  
“ tari a Reimaro, omnium certissime testari Vobis  
“ potis erit Crusius vester, quod recens Haarburgi  
“ lares suos posuerit ; indeque per ipsum propius  
“ exstimulari velim eundem Reimarum meo eti-  
“ am nomine ad Editionem ejus Historici, quam  
“ & Ipse a multis annis adoraat, cito in publicum  
“ educendam.”

*Ex Epistola Hermannii Samuelis Reimari  
Publ. Hambergensis Academiæ Pro-  
fess. ad D. Card. Quirinum scripta  
Hamburgi die v. Feb. MDCCXLVIII.*

“ **T**Andem aliquando tempus instat, quo pos-  
“ sim manum admoveere operi, cuius Tu  
“ adhuc Fautor, idemque Promotor, Instigator-  
“ que fuisti, simulque, si id per Te licebit, meam  
“ Tibi pietatem gratumque animum testari. Nam,  
“ ut ex adjecto specimine Editionis intelliges, hic  
“ Hamburgi jam paratur Editio, typi recentes,  
“ & quidem luculentiores ad textum gr. lat. fun-  
“ duntur, & facto post Pentecostem initio, qua-  
“ tuor hebdomadatim plagulæ profligabuntur; sic,  
“ ut proximo anno sperem me primum volumen,  
“ ad Tuæ purpuræ prætextam depositurum. Cæ-  
“ terum de Herculaneo cuperem certiora [quam  
“ adhuc rescivimus; quamquam ex illius incendij  
“ reliquiis nihil expecto ad Dionem. Tamen, si  
“ comparationi locus est, citius ex igne Vesuvij,  
“ quam ex fumo Falconis restitui Dionem posse,  
“ arbitror.”





THE following Letter was lately communicated (to the Publisher of the Italian Book, in London) by Mr. Young, one of his Britannick Majesty's German Secretaries, and Preceptor to their Serene Highnesses the young Princes.

V I R O C L A R I S S I M O .  
JO. MATTHIÆ GESNERO

PUBLICO GOETTINGENSI PROFESSORI

A. M. CARD. QUIRINUS

*S. R. E. Bibliothecarius, & Episc. Brixien.*

**P**OSTQUAM superioribus diebus publicandus Brixianis bis typis censi plausus ab Orbe literato Septentrionali editos ob vetera Monumenta, quæ ex recens detecta Herculani Urbe in Regno Neapolitano eruuntur, Te, Vir Clarissime, Programmatibus, quo in primis plausus illi continentur, disertissimum Authorem adeat, oportet, Tibique insuper inscribatur, excavationis illius Descriptio meas ad manus jam jam perlata. Hocce igitur grato animo accipias, precor, munusculum, etsi omnino impar iis gratibus referendis, quas Tibi a me deberi professus sum publico documento, literis scilicet ad Feverlinum Collegam tuum doctissimum nuperrime exaratis. Singularis etenim beneficii loco acceperim, me unum in Italia ab humanitate vestra selectum fuisse, cui copia fieret ejusdem Programmatibus, legendi primo, ac persfruendi; deinde vero illius communicandi cum eruditis Viris, quibus certe hac etiam tempestate regio nostra abundat. Quid vero? quum Tibi præterea visum fuerit, injecta ibidem mei nominis mentione, tanto me honore dignari, ut, dum legerem, in genas meas e purpura, quam gero, ruborem illabi statim persenserim.

*Pretia*

*Pretio autem Descriptionis, quam confestim proferam, nihil decedere arbitrabor, si Tibi candide exponam levem aliquam offensionem, quam mihi ejusdem exordium progignit. Memoratur in eo M. Nonius Balbus, indigitaturque absque ulla hæsitazione Proconsul. Inscriptio autem, unde nomen illud bauritur, bujusmodi est :*

M. NONIO M. F.  
BALBO  
P. R. PROC.  
HERCULANENSES.  
P.

*hacque recitata Autor Descriptionis subdit, siglas illas P. R. a nemine adhuc intellectas fuisse. Etsi vero multum ego abstin, ut Antiquarii personam induam, baud dissimulabo mihi videri, literas quoque PROC. ejusdem Autoris, aliorumque, qui iisdem Proconsulis interpretationem indiderint, intellectum fugisse. Illas namque, potius quam Proconsul, interpretarer ego Procurator ; siglasque P. R. que illico præcedunt, redderem, seu Publicæ Rei, seu Privatæ Rei, seu Principis Rationis, seu tandem, Patrimonii Rationis ; instituebantur enim a Principe Procuratores, tam publici, quam privati sui patrimonii in provinciis, & urbibus, hosque illustri dignitate, & magna auctoritate præditos fuisse innotescit. Inscriptio, quam offert celeberrimus Muratorius p. MMXXIV. Theſ. Inscript. aut parum fideliter Neapoli descripta fuit, aut rem, de qua agitur, obscurat potius quam illustrat ; nam ita illa se habet eo loco :*

M. NONIO M. F. BALBO  
P. R. PRO. COS.  
D E.

*Æque miror, nullam bujusce Inſcriptionis mentionem fieri in Descriptione mox subjungenda, nec Muratorium ulla Adnotatione tenebras, quas dixi, depellere curasse.*

*Venio nunc ad Descriptionem.*

A N

A N

# ACCOUNT

*Of the Searches made in the Village of Refina, by  
Order of the King of the Two Sicilies.*

AS they were Building, about fifty Years ago, a Palace near the present Opening, they found some curious Statues that had been secretly conveyed out of the Kingdom: On this Discovery, the King ordered that they should begin to sink (at his Expence) a large and very deep Pit near that Part: On doing which, they dug up so many Pieces of Antiquities of all Kinds, as formed, in five or six Years Time, such a fine Museum, that no other Monarch could have collected the like in many Ages; and as the Mine (if we may so call it) is vast, and untouched, there is hardly a Day passes, but they turn up some Statue, or other antique Vessels, and Furniture.

Of the Things which have been hitherto discovered (altho' some have been entirely destroyed, others badly managed, and others that the King keeps locked up, as very great Curiosities;) there is a Block of Marble, representing a Horse and his Rider, as large as Life, being the Proconsul M. Nonius Balbus in Armour, with his Robe hanging on his Left Shoulder, so well wrought, as would amaze the Beholders: Both the Horse and the Proconsul are of the most excellent Workmanship, being (no doubt) made by a Grecian Artificer, of fine white Statuary Marble; you may plainly discern the Veins, and Muscles, the Posture, and Mettle of the Steed, having one Ear (among other Graces) standing forwards, and the other to-  
wards

wards the Rider, who has Spurs on his Heels, and a Ring on his Finger, &c. very ingeniously wrought ; as are also the Breast-plate, the Reins, and the Bridle. The Inscription on the Pedestal, is as follows.

M. NONIO. M. F.  
BALBO  
P. R. PROC.  
HERCVLANENSES  
P.

It has not yet been found what this Inscription is ; no one could hitherto understand the P. R. There have been several Explications made at Florence, all which I have noted ; but now, act only as a Relater, not an Antiquary. The King has placed this Equestrian Statue, (which is the most beautiful this Day in the whole World, much finer than that of Antoninus in the Capitol, both as it is done by a better Master, and as it is of older Date,) in the Court of his grand Palace at Portici, being inclosed with an Iron Gate, and Marble Pilasters, and a Guard of Soldiers about it.

Before the Steps of the said Palace you see, on a modern Base, a compleat Statue of Vitellius the Emperor, as large as Life : It is extremely perfect, and his Features very like those on the Coin. The Breast-plate is ornamented with whimsical Bassi Rilievi, and the Spurs are surprizing, as is also his Robe ; there is only wanting the Spear, which possibly he held in his Right Hand, that being also wanting. This was found not long before the above-mentioned Equestrian Statue.

They found six or more Colossal Statues, and Statues of Women, of Bronze ; and one of Nero entirely naked, also of Bronze, holding Thunder in his Hand like Jupiter, of excellent Workmanship. Two Colossal Statues seated, but without  
Heads.

Heads. A little Temple of Mosaic Work. A surprizing Number of middling-sized, and small Statues and Idols ; some of which are so curious, that two or three are worth all the Expence that the King hath hitherto been at. They are not yet all placed, but are repolishing, without taking off their antique Patina \*, or Colour. It is reported, that they found another Horse equal to the former, but broken. I shall not mention several other Things of Marble, such as Tables supported by whimsical Figures, &c.

They have found sundry other Things tending to illustrate Antiquity, viz. Vessels of Brass, without Flaws ; Measures for Liquors, with the Handles curiously wrought with Bassi Rilievi ; and an infinite Number of Kitchen Utensils ; also Instruments to knead Pastry ; and (who would believe it ?) they found an Oven stopped, which being opened, had a Pye within in a Metal Pan, about one Palm and an half Diameter ; the Pye being burnt to a Coal (nevertheless one might perceive the Ornaments of the Crust) fell in Pieces in the Dish, which was carried to the King. In the Bake-house they found several Utensils of Metal, and of Chalk : Wherefore, let no one doubt the Truth thereof, as we have had such certain Signs, and faithful Accounts.

There were found some curious Marble Columns, two of which were about six Palms high, which the King has placed in his Oratory in the said Palace ; Tessellated Pavements, &c. Several Things are lost, because the Fire of Vesuvius, which covered them, has either totally, or partly consumed many Things, even tho' of Marble or Brass.

\* A Sort of green Crust that comes over Copper and Brass Coins, &c. when they have lain any Time in the Ground, but does not in the least obscure the Impression.

The King has in his Museum Locks of all Sorts, Keys, Latches, Door-Rings, Hinges, Arms, and what not? *Cameo's*, Medals, Cornelians and Jewels, some curiously cut, and some but indifferently.

'Tis not a Year since there was a Report in this Metropolis, that they had found a Book of Brass, consisting of only four Leaves, with Writing engraved on both Sides, containing a Dismissal of the Soldiers of that Place where the Search was made, having Clasps, &c. A Thing which is not in the Possession of any other Monarch : It could not be read by the Learned, as the King keeps it under Lock and Key.

The Inscriptions are the most valuable Pieces of Antiquity, because they acquaint us what those Places were, where they are found ; they mention the Names of the Emperors, and the Theatre : Among others, last Summer they found a very large one, which they say mentions some Roman Families. It seems, Monsr. Bajardi intends to publish it.

There are also a great Number of Fragments, which cannot be put together, as they are so evil treated, and broke.

Our King seems extremely jealous, and keeps every Thing safe locked up ; and there are several Rooms erecting under the Royal Apartments in the Palace at Naples, wherein to place these Antiquities in Order, (but we don't know when it will be done) possibly with the Assistance of some learned Antiquaries.

Every one would be glad that we would explain to Foreigners, what Place this has been where we find these superb and precious Remains. But, how can we tell for certain, since the Mining is done so confusedly, and they don't leave the Parts empty that have been dug, but fill them up again as they go on, because there is a large Village over it,

called by us *Refina*, and by the Latins *Retina*? It would amaze one to see the many Statues of the several Emperors. 'Tis true, that we had Vitellius and Nero in our Theatres, to whom Statues might be erected: But as we find in the same Place, the Names of the Proconsuls Balbi, and the Statues of Women like Vestals, &c. about nine Palms high, we can't say whether here had been a Temple, a Theatre, a City, or any triumphal Arches; and so much the more as we found Ovens, Kitchens, culinary Utensils, Books, &c. and it will not be easily determined; wherefore we must wait till Chance or Fortune throws in our Way some surer Tract or Method of finding it out, and then we shall make known the Truth to the Publick. Moreover, it ought to be considered, that Vesuvius is a sad Destroyer, which Ruins and burns up our pleasant Country. And who, among even the most learned Antiquaries, can (from only what we see) argue or determine what this fertile, rare, and superb Antiquity has been?

One Thing we have already found for certain; *scil.* that *Herculanum*, or *Herculanium*, *Ἡρακλεῖον* in the Greek, was here, and not at Torre del Greco; as we Neapolitans, and all the most exact Geographers, (and among the rest *Cluerius*, who saw these Places) believed, having found that the *Herculanenses* erected a Statue to Nonius Balbus.

Those who have not read Dion, Strabo, and the other Geographers in the Originals, but only in Translations, believe, and are obstinate in persisting, that it is the Theatre that was demolished in the Reign of Titus, &c. as our Sig. Lafena; a very obscure Author, says in his Book de Gymnasio, tho' he says it is most likely, that the Theatre was not in Heraclea, but in our Royal City; or else in both Places. It would take up a Year's Time to decide this Question, to consult a great Number of

Greek and Latin Authors, and make the necessary Observations, and to clear it from the Confusion 'tis put in, by our learned Sig. Lafena, who merits Censure for every Reflexion he has made.

At present our King has (with a truly Royal Magnificence) begun to dig another vast Pit at *Cuma*, tho' a little exhausted, by Reason of the Antiquities therein not having been so much covered there, as at *Refina* or *Heraclea*. However, there is found a Gallery with a great many Colossal Statues, one of which being taken up, is a Hercules fourteen or fifteen Palms high, quite naked, and Part of his Arms and Legs are wanting: The Head, and what remains, is not inferior to the *Ercole Farnese*. All our Painters admire it with Surprize. They dug up from Time to Time several such Statues, which will be placed on new Bases, under the Arches of the Royal Palace at Naples. They found some curious Bassi Rilievi; two fine Inscriptions, the one in Greek, which I interpreted; the other very difficult, in Hexameter Verses, in Praise of Venus; which I also made out, and read to the Abbot Cossali, and sent a small Copy to the learned Apostolo Zeno; besides many sepulchral Inscriptions of the Liberti or Freemen, which, if I have not all myself, I know where they are.

There is no Room to doubt that *Heraclea* was where *Refina* now stands, as it is said in Antoninus's Itinerary (or *Journal*) to be six Miles from Naples; whereas *Torre del Greco*, which was thought to have been *Heraclea*, is called *Turris Octava*, being eight Miles from that Metropolis, and possibly there was a Tower at the End of every Mile.

I hear by my Friends (who have read some of the Remains of Inscriptions) that they found some cubital Letters plainly to express *Teatro*, and the Name of the Architect *Rufus*, who built it.

The



The Hole they have dug runs eighty Palms deep, and is entirely covered with thick Bitumen, which Vesuvius has poured out at divers Times; and this Place is upwards of five or six Miles distant from the Mouth of that Vulcano. 'Tis about one Mile from the Sea. I think it is worthy the Observation of every learned Person, that this Theatre and City of *Heraclea*, bears upon it a Mass of Bitumen eighty Palms thick; and in the Time of Titus, this Shore was so many Palms lower than it is now. What surprizing Eruptions of Fire and Stones!

I had forgot to inform you, that there were found a great Number of excellent Paintings, which were pared off from the subterraneous Walls, and put in convenient Places, to be viewed by the Professors, who admire the Liveliness of the Colours, the Design, and the Expression of what is represented.

The King being advised, that all these Remains of Antiquities ought to be engraved on Copper Plates, a bad Artist set about them; whence being very incorrectly done, the best Engraver at Rome was sent for, and a handsome Reward assigned him; and as he is extremely well versed in designing, the Publick may expect soon to have the Pleasure of seeing Plates of the Statues, and the rest of the new Museum.

They found a curious *Mano Pantea*, which will exercise the ingenious Lovers of Antiquities.

Among the Paintings, which have been discovered, and are preserved by the King, there are Representations of Buildings of noble Architecture; and in these, are to be seen Windows with Panes, which have deceived some of our middling Antiquaries, who have reported them to be Glasse, like ours, but may possibly represent the transparent Stones they used for them.

In short, we might furnish the Publick with different Informations before unknown, and necessary to illustrate the best Greek and Latin Writers.

Now while I am finishing this Account, I am informed by Persons of Credit, that a few Days since there was found an Etwee very much worn, containing Needles, Scissars, Thimbles, and other Feminine Implements: Also a large Marble Statue, and other large Pieces of Marble Columns, which, those that are digging, flatter themselves will be very curious.

*Quare quum ita sint, nemo inficiabitur, Herculanensem Civitatem ab inferis nostra hac tempestate excitatam sibi optimo jure eos plausus promeruisse, quos Tu, Clarissime Gesnere, edidisti in Programmate, quo Regiæ istius Academiæ decennialie celebrasti. Idoneis siquidem jam testibus constat, Herculanum ex Vesuvii rejeſtamenti erutum Antiquitati, Historiæ, Architeſturæ, literis omnibus profuturum. \* Quare tibi plaudo, Orator disertissime, Tibi gratulor, atque Eruditis omnibus gaudeo. Vale.*

Brixia, die xvi. Martii, An. MDCCXLVIII.

\* P. S. *An autem inservire etiam possit figendæ Diluvii Noctici epochæ, id proſeſſo affirmare non aſſim, nec proinde ſuffragio meo probare quæ de ea re ſcripſit Præſul Romanæ Curia cetera doctiſſimus, mibique, dum viveret, amiſſiſſimus, Franc. Blanchinus in libro, Historia Univerſale provata con monumenti, e figuratæ con ſimboli degli Antichi: Quo enim pacto mibi vel ipſe, vel alius perſuaſerit, certis omnino annorum periodis alligata fuiſſe ea omnia Veſuvii rejeſtamenta, quæ Herculanum ad inferos tandem detrulerint, ſuperaggeratis ad ſingula illa, ſeu bituminis, ſeu fractorum igne lapidum quibuſdam veluti pavimentis, quorum numerus certos nos faciat, quo primum tempore Diluvii aquæ terræ illius ſtorem cooperuerint? Ex mente ſiquidem Blanchini, quandoquidem naturæ opera ordine procedunt, binæque, ut conſtat, poſtremæ Veſuvii vomitiones (copioſiores Author intelligit, pavimentis illis ſternendis idoneas,) mille & ſexcentis annis ab ſe invicem abſuerunt, pronum eſt argumentari, totidem annos inter binas alias intercedere debuiſſe; atque in hunc modum earundem quotquot evenerint numerus, certo innoſcens ex numero illorum pavimentorum, indubiam reddere idoneus erit æram æcumenicæ eluvionis, cujus aquæ ſuper terram pavimentis iis omnibus ſubjeſtam primum incubuerint, & poſtea*